

and other wooden ritual furniture covered with painted lacquer and inlaid with mother-of-pearl. Few objects of this sort have survived from the twelfth century, and in these rare examples, one can experience the extreme refinement of craft techniques and esthetic sensibilities perfected over many generations. These are extremely delicate, perhaps excessively so, but they show to perfection this one aspect of the taste of the Japanese.

A wooden image of Dainichi survived from one of the lost halls of Chūson-ji; precisely which one, however, is unknown. The painted surface of the statue has an almost uncanny quality of warmth and femininity. It suggests the skin of a human being to such an extent that it has been given the popular nickname of "the Dainichi with human skin." Sculpture at the very end of the Heian period became highly formalized, its carving techniques increasingly refined; but the power to evoke deep spiritual awareness was very much weakened. As they worked to achieve elegance and fine surface finish, the sculptors came close to the effects of realism. In the strict sense of the word, realism did not come to the fore again until the restoration of the Nara temples during the thirteenth century, but in sculpture this tendency had already begun, perhaps unconsciously, a century earlier. The effects of this development are readily apparent at Hiraizumi, for the trends in the arts of the capital were quickly adopted in the provinces.

Even as warriors, the men of the Taira clan or the northern Fujiwaras were entirely sympathetic to the culture of the old aristocracy and tried to perpetuate it at the very time they were breaking the political power of the Heian courtiers. Unexpectedly, however, both of these confederations were themselves removed from the political scene by their chief rivals, the Minamoto clan. Their fall may well have been speeded by their pursuit of visionary ideals which diverted their eyes from the harsh realities of the time. But objects of unforgettable beauty are still to be seen in the out-of-the-way places where these ideals were realized—like transplanted flowers which bloomed all the more luxuriantly in alien soil.



144. DISTANT VIEW OF THE ITSUKUSHIMA SHRINE

The great red *torii* rises from the sea at high tide, the traditional entry point for devotees coming by boat from the mainland.



#### 145. THE CORRIDORS OF ITSUKUSHIMA SHRINE

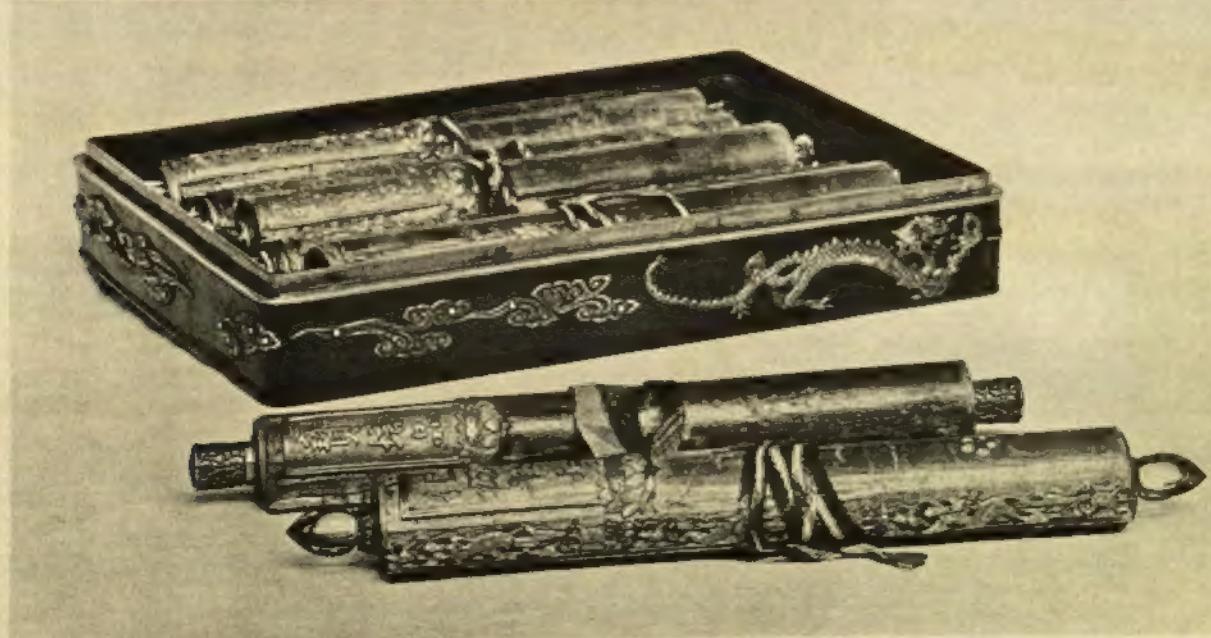
The shrine structures are built on piers set out into the tidal flats and connected by long, low corridors with roofs of cedar shingles. When the high tide rises almost to the floors, the buildings seem to float as their cinnabar red is mirrored on the shimmering surface of the waters. This building shows to the utmost the ideal of Heian-period architecture of establishing esthetic harmony between a building and its environment. Its daring plan was carried out under the patronage of Taira-no-Kiyomori (1118-1181). And though the prosperity of the Taira clan was short-lived and their downfall a melancholy anti-climax, the extraordinary concept of their family shrine has come down to us remarkably intact.

妙法蓮華經妙莊嚴王本事第十七  
余時佛告諸大眾乃往古世過無量無邊不可思議阿僧祇劫有佛名垂高音宿王華智



146. SUTRA SCROLL DONATED BY THE TAIRA FAMILY, ITSUKUSHIMA SHRINE • Twelfth century • Height of scrolls: approx. 26 cm. (10.2 in.)

On the banks of a garden pond, two court women in prayer experience divine grace, symbolized by the rays of golden light. The motif of light rays appears in most of the thirty-three illuminated scrolls dedicated by Taira-no-Kiyomori and his family to the Itsukushima Shrine. In keeping with the estheticism and elegance which permeated the religious practices of the Heian aristocracy, the scrolls were ornamented regardless of cost in the most refined taste. The illustrations, done in the Yamato-e style, give religious texts the luxuriant beauty of the narrative picture scrolls of the period.



147. SUTRA SCROLLS DONATED BY THE TAIRA FAMILY, ITSUKUSHIMA SHRINE • Twelfth century

As could be expected of scrolls into which the deep aspirations of a wealthy family were committed, every detail of ornamentation was highly developed, outside as well as in. Crystal knobs were used for the ends of the rollers, some of them covered with filigree bronze. The titles of the scrolls and the plates covering the binding sticks were made of gilded metals. Moreover, each of the thirty-three scrolls was given a different decor. Their storage boxes were made of darkened bronze, on the surfaces of which were affixed designs of clouds and dragons in gold and silver.



148. BUTTERFLY DANCE AT THE ITSUKUSHIMA SHRINE

On the stage which projects out over the sea, four boys perform this dance with strictest fidelity to the medieval tradition. In this unique setting—backed by the waters of the bay, the sky, and the distant mountains of the mainland—the vital spirit of the days of the Heike is restored to life.



149. DANCE MASK OF BATŌ • Itsukushima Shrine • Twelfth century • Height: 29.7 cm. (11.6 in.); width: 18.5 cm. (7.2 in.)

This is one of the wooden bugaku masks brought by the Heike from the capital and donated to the shrine. Batō is a character from Indian mythology, a ferocious figure with disheveled hair and frightening mien. Although painted a brilliant, deep red, the mask is imbued with the stylish elegance of the sculpture of the Heian capital.



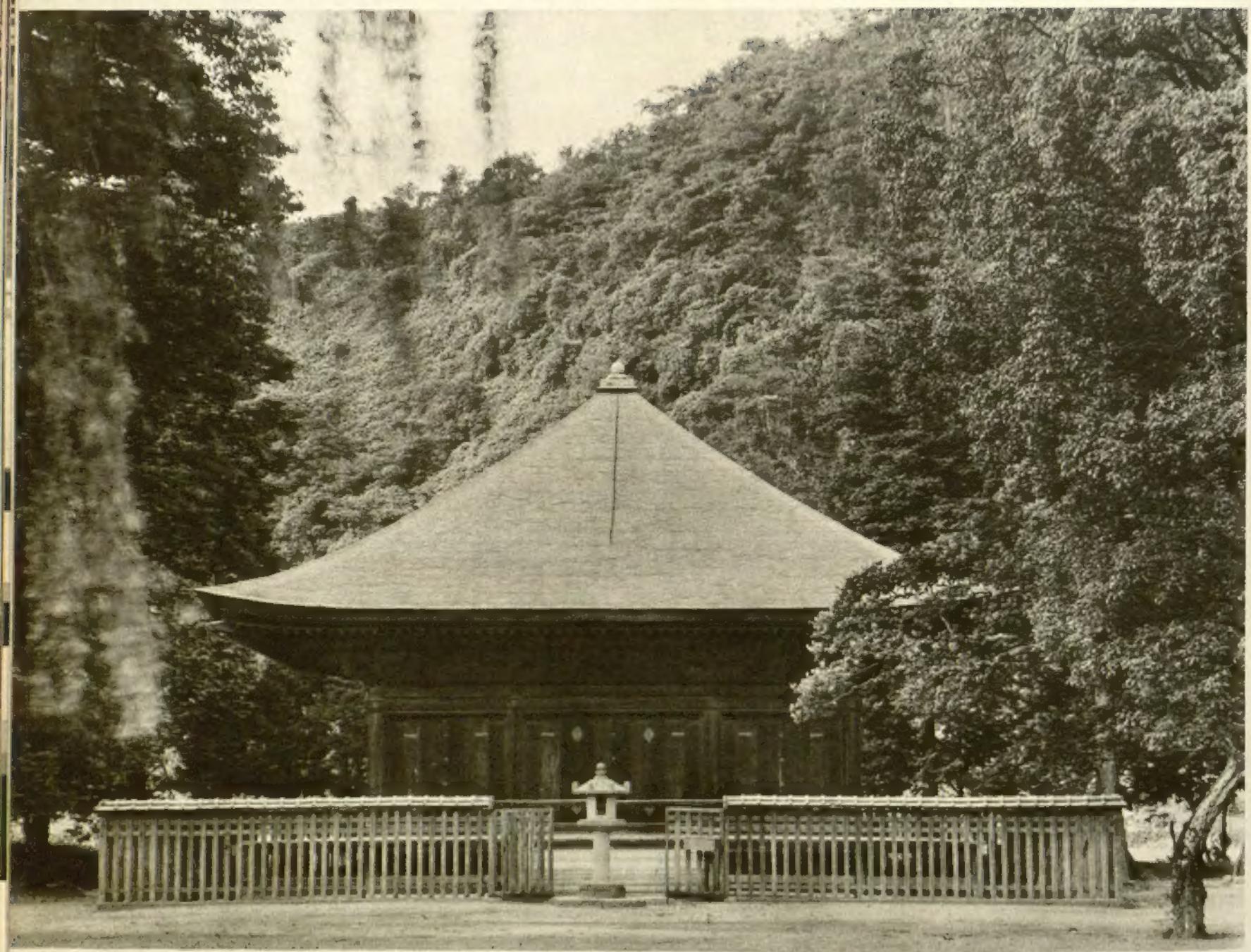
150. DANCE MASK OF GENJŌRAKU • Itsukushima Shrine • Twelfth century • Height: 24.5 cm. (9.6 in.); width: 17.2 cm. (6.7 in.)

In wild and animated gestures, the man who wears this mask attacks a mock serpent lying on the floor, both mask and bugaku dance having been derived from ancient Indian prototypes. Veins on the forehead and wrinkled cheeks reflect the high degree of realism of masks in the Nara period which survived as part of their traditional form.

151. ARMOR WITH DEEP BLUE YARN  
• Itsukushima Shrine • Twelfth century  
• Height of main body armor: 39.5 cm. (15.5 in.)

Military commanders of the Taira family presented fighting equipment to the shrine, either to ask for success in battle or in gratitude for having received it. Splendid in color and finesse of craftsmanship, and yet highly efficient in use on the battlefield, such sets of armor attest to the growth of medieval ideals of chivalry.





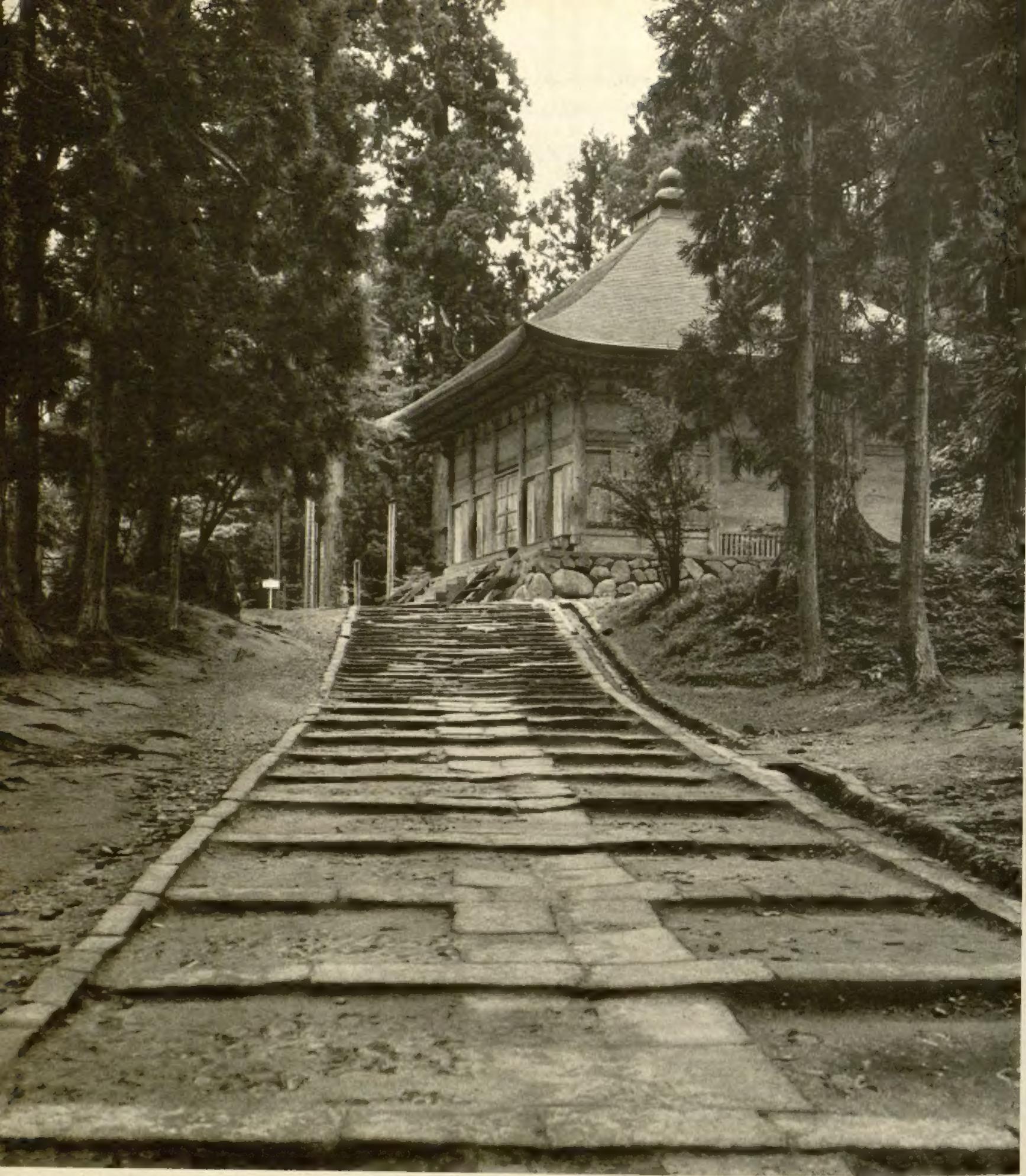
152. AMIDA HALL AT SHIRAMIZU • *Twelfth century*

Religious beliefs and sentiments of patricians in the capital city were introduced even into the remote provinces of northeastern Honshū. This tiny hall, still standing in its lonely setting, has an elegance of proportion and line reminiscent of buildings in metropolitan Kyoto. A square structure with each side divided into three bays, it is typical of the private chapels dedicated to Amitābha by the aristocracy throughout the land.



153. AMIDA TRINITY, INTERIOR OF THE AMIDA HALL, SHIRAMIZU • Twelfth century

Because they were neglected and virtually forgotten for many years, the hall and its statues have become dilapidated but remain more or less intact. The statues were probably brought from Kyoto, and the delicacy and subtlety of carving have a tranquil, almost somnolent quality typical of sculpture at the close of the Heian period there.



154. THE KONJIKI-DŌ, HIRAIKUMI • Twelfth century •  
5.5 m. (18 ft.) square

Hiraizumi was the stronghold of a provincial branch of the Fujiwara clan which wielded almost absolute power in the north-eastern provinces. The town itself was patterned after Kyoto and, indeed, must have resembled it on a small scale. However, except for this tiny hall dedicated to Amitābha which has miraculously survived the centuries, all of the temple buildings and pagodas, palaces, and government quarters were destroyed less than a hundred years after they were erected.

155. INTERIOR OF THE KONJIKI-DŌ • Twelfth century • ▷  
Average height of seated Amida statues: 55 cm. (21.6 in.)

This hall served both for the worship of Amida and for the burial of three leaders of the local Fujiwara clan. A body was placed beneath each of the three separate image platforms, which were furnished with virtually identical statues. The pillars and upper beams in the interior were covered with cloth, then lacquered and coated with gold leaf. Mother-of-pearl inlay and delicately wrought bronze fittings add to the splendor of the interior, which is by far the best preserved of its kind and period in the entire country.



158. DAINICHI • Chūson-ji • Twelfth century • Height: 76.1 cm. (29.9 in.)

While faithful to the tradition of perfected, idealized Buddhist cult imagery, this statue bears distinct traces of realism—more in its overall effect than in individual, descriptive details. The establishment of the bodily masses and the refinement of craftsmanship project a feminine, warm-blooded quality, and anticipate the developments of illusionism in the decades that were to follow.



156. PENDANT DISCS (KEMAN), KONJIKI-DŌ • Twelfth century • Height: 28.5 cm. (11.2 in.), width: 32.8 cm. (12.9 in.)

*Keman* are thought to have originated as floral wreaths hung as offerings to Buddhist temples. In this one, amid openwork designs of leaves and flowers are two bird-women bearing gifts for the Buddha: the Karyōbingas, or cuckoo-like creatures with exquisite voices. Modeled in low relief, the birds have a warmth and vivacity which counteract the hardness of the metal. Five small rings at the bottom were for attaching ribbons and other decorative pendants.



157. METAL WALL PLAQUES, KONJIKI-DŌ • Twelfth century

Covering the interspaces of the moldings below the image platform, these bronze plaques are an impressive part of the hall's decor. The peacocks and flowers were made of separate pieces of gilded bronze and attached by nails to a background coated with silver leaf. Gems were embedded in the tails of the peacocks.





159. GARDEN OF THE MÖTSU-JI COMPOUND, HIRAI-ZUMI

During the last half of the twelfth century, Mötsu-ji grew to be a vast temple compound, but all that remains today reminiscent of the past are the foundation stones from the Muryōkō-in on the shores of its pond.

## IX. The Kamakura District

■ THE OPENING OF THE NEW CITY. In the stratified society of medieval Japan, the aristocrats who formed the government and clustered about the imperial court disdained the arts of warfare in favor of more refined pursuits. The military arm of the regime was staffed by families of professional warriors, or samurai, who had grown so powerful by the last half of the twelfth century that they fought among themselves for the authority to name the successors to the throne, the dominant position in the political life of the land.

Through their skill at arms and their rough-hewn courage, the men of the Taira clan at first reigned supreme; but in Kyoto they fell into the long-established culture patterns of the courtiers, and this subtly changed their mettle. In the bloody struggles of the 1180's their power was destroyed by the Minamoto clan based in eastern Japan; and the victorious general, Yoritomo, chose not to follow the footsteps of the Heike. Avoiding direct connections with the ancient capital, he established the *bakufu* (military government) at Kamakura, then little more than a fishing village at the head of a small peninsula thirty miles south of modern Tokyo. It was, however, protected by the ocean and hills and easily defended. Military families set up their villas in its many small valleys and ravines, and Kamakura suddenly became a major government and religious center, the rival of Kyoto.

■ THE AGE OF THE SAMURAI. In political affairs, the stern and pragmatic realism of the eastern warriors had triumphed over the idealism of the Heike; similarly in the arts, realism grew stronger and more pervasive. In general, however, the arts of the Kamakura period were characterized by great stylistic ferment and experimentation. Even within the limited circle of the dominant military families there were inconsistencies in taste. Where the wishes of the samurai directly influenced sculptors and painters, a certain intensity of expression appeared at times, yet in some of the popular religious art made for them, a rather literal approach developed which tended to negate emotional content. Ambivalence of this kind may be detected also in the character of Minamoto-no-Yoritomo, which was marked by boldness and ferocity at times, and by great discipline at others. As the triumphant political figure of his age, he may well have set the pattern of esthetic sensibilities among the new ruling families, and the impact of his personality may yet be felt in a painted portrait and one in wood. The painting is said to have been done by Fujiwara-no-Takanobu, the celebrated specialist in court portraiture, or *nise-e* (likeness picture), and it shows his face imbued with stern, cold intellect; the wooden statue captured a greater sense of combativeness along with the self-control. Working in different media, however, both artists seem to have been impressed by the intellect of the man himself, and both depicted him with rigidly straight lines, stressing the wide shoulders and sleeves of his new-style costume, in contrast to the softness and harmoniously curving lines which characterized older portraits. The deep undercutting in the wooden figure strengthened the blackness of the shadows and the vigor of the composition, making this an archetypal statue of a military commander. This new image type in both painting and sculpture was thus added to the repertory of themes in Japanese art, to take its place alongside images of Buddhist and Shinto deities and portraits of distinguished monks. The portraits of warriors naturally served as memorials after their death, but they were also enshrined during their lifetime as well. One of the key traits of the Kamakura period was its respect for pragmatic realities, and this is clearly shown in the way by which the lords of the present world were celebrated, their power extolled, with an intensity at times greater than that of the lords of the world to come.

■ THE NEW BUDDHIST SECTS. In an age following the collapse of the cultural life of the old aristocracy and of their peculiar forms of worship, religious leaders turned their attention to the needs of the masses. In the Heian period, the major Buddhist sects were enveloped in the aura of aristocratic life and taste, for they had flourished under the patronage of wealthy families who gave lavish support with the hope of guaranteeing spiritual salvation. Bound in this way to the wishes of the upper classes, the Church became less and less identified with the spiritual needs of the common folk, but the last decades of the twelfth century were darkened by constant warfare and disorder in the breakup of the old social order, and the streets of Kyoto along with a score of battlefields were transformed into arenas of agony and death. This, along with the fall of so splendid a family as the Heike, seemed proof indeed of the uncertainties of fate; people were all the more convinced of the reality of the old predictions of the End of the Law, the descent of man into the last stages of barbarism and immorality. It was natural, thus, that new religious movements would develop in order to promote the salvation of the rootless masses; and a series of zealous, dedicated monks came to the fore to satisfy this deep need—men still revered as the patriarchs of the most active Buddhist sects in modern Japan. Hōnen

Shōnin preached a simplified form of the Pure Land creed in which the main form of devotion was the *nembutsu*, the repetition of the name of Amida; Shinran Shōnin preached a doctrine of salvation broad enough to ensure rebirth in Paradise even for the wickedest of men. The itinerant preacher Ippen Shōnin wandered throughout the country with missionary fervor, organizing among the poor and outcast the mass performances of the *Odori Nembutsu*, in which monks and laymen danced in a circle, reciting the mystic formula *Namu Amida Butsu*, accompanied by frenzied clapping and ringing of gongs. The fiery monk Nichiren Shōnin carried out his evangelistic mission, preaching salvation through the *Lotus Sutra* alone.

In the midst of this sectarian activity, the creed of Zen Buddhism newly brought from Sung China began to receive the energetic support of the *bakufu* in Kamakura. It is true that Minamoto-no-Yoritomo extended vast amounts of aid in the rebuilding of Tōdai-ji, but this was because it had been burned by the armies of the Heike, and he wanted to demonstrate the benevolence of his rule in contrast to the evils of the previous regime. His support had no deeper motivation, for Yoritomo was very cautious concerning the old established Buddhist sects and did not wish to identify the new government with the old religious order. The doctrines of Zen were not only novel in Japan, they were brief and boldly phrased, and their emphasis upon personal discipline and austerities suited the temperament of the samurai. The unusual interest which the *bakufu* had in this sect is indicated by the fact that the monk Eisai was invited to Kamakura soon after his return from Sung China, for Eisai was one of the first Japanese to receive specialized training in Zen and is considered the patriarch of the Rinzai branch of the sect in Japan. The military government in Kamakura had the ambitious plan of also using the Zen sect as a medium for importing the culture of Sung China.

Trade and governmental contact with the Chinese mainland had been largely interrupted since the middle of the Heian period; in 894 the Japanese decided to send no more official diplomatic missions. Only a few rare trading vessels reached Japan bearing whatever traces they might have of cultural developments on the mainland, and yet the Sung period was one in which Chinese civilization—its painting, poetry, ceramics, statecraft, philosophy, and religion—flowered as rarely before. Taira-no-Kiyomori had planned to reopen positive trade contacts, but he passed away before the project could mature. It was not Kiyomori's wish alone, however, for among learned Japanese, contact with China was one of the deeply cherished desires of the age. Minamoto-no-Yoritomo also felt this strongly and wished to establish the identity of his regime in terms of the new capital, new styles of building, new forms of religious devotion, new standards in literature, painting, and ceramics. In the city of Kamakura itself, the building of temples became a major focus of activity, for the shoguns and regents there competed with the patrons of Kyoto in building a standard set of five major Zen monastic compounds called "The Five Mountains" (Gozan), and thus imbued their seat of power with the rich overtones of Sung art and architecture. Set into deep ravines just north of the city proper were two of the grandest Zen establishments. Kenchō-ji was founded in 1253 by the Chinese monk Lan-ch'i Tao-lung (Rankei Dōryō in Japanese pronunciation), and it was built in emulation of an important Zen temple in the Southern Sung capital of Hangchou. Engaku-ji was opened in 1283; its first resident patriarch was the Chinese monk Wu-hsüeh Tsu-yüan (Mugaku Sogen), and its buildings were based on the meticulous research of the Japanese monk Gikai, who went to south China purposely to study Zen architecture there.

■ THE ZEN SECT AND THE ARTS. As centered upon the Zen temples, the art forms newly imported from the mainland included a distinctive method of building called the *Karayō*, or Chinese style, and this became identified with the sect itself. However, a parallel development in Sung China was a system of building given the name "Indian style," even though it seems to have arisen in the middle coastal provinces of China and owed very little to India. This style was also brought to Japan, where it was called the *Tenjukuyō* and employed extensively in the reconstruction of Tōdai-ji. The workmen of Nara were trained in this system by the Chinese craftsmen Ch'en Ho-ch'ing and his brother, who had been invited by the monk in charge of refurbishing the temple, the celebrated Shunjōbō Chōgen. Probably the finest specimen of the *Tenjukuyō* today is the towering "South Gate" (Nandai-mon) of Tōdai-ji; but the technique was suited primarily for large and expensive projects such as this, and did not become very popular in Japan.

On the other hand, the *Karayō* spread as widely as the Zen sect itself and had a great influence on Japanese architecture. Major Zen temples built in this manner restored the symmetry and the use of a central straight line to the layout of the main buildings, but the names and functions of many of the temple halls were changed in reflection of the doctrinal innovations of the sect. In the typical arrangement, entry into the compound was through a modest gate called the *sōmon*. Behind it towered a large, two-story structure, the *sanmon* ("mountain gate"), on the upper floor of which were placed statues, usually of Arhats and Avalokiteśvara. The main elements of the compound were the *Butsuden* ("Buddha hall") and the *Hattō* ("Dharma hall"), whose functions were more or less similar to those of the traditional *kondō* and *kōdō* which they replaced. Although the halls were often built on a generous scale, sheer immensity and ornateness were not basic goals of Zen architecture, and the wood was usually left unpainted. The orderliness and sense of understatement in these ceremonial buildings reflected the ideals of the sect as it esteemed simplicity and brevity of thought, and there was much about this style which coincided with deeply rooted esthetic instincts of the Japanese. Today,

the oldest extant specimen of this "Chinese style" is the relic hall of Engaku-ji. There, the interior flooring is of stone and tile in a manner as common on the continent as it is rare in Japan. Other elements of the *Karayō* include curvilinear ornament around the windows and on the columns and beams. The main image platform (*shumidan*) is decorated with an especially rich concentration of carved floral motifs done in a technique called *Kamakura-bori* in Japan, which was also applied to furniture and lacquer boxes and trays, and was basically Chinese in origin. Many examples of Sung period pottery with rich blue-green celadon glaze have been found around Kamakura, and one realizes how deeply the arts of the Sung period penetrated into the life of this district.

■ **PORTRAITURE OF THE ZEN SECT.** An important and flourishing aspect of the arts of this sect was the *chinzō*, portraits of distinguished Zen monks done either in painting or sculpture. The emphasis given to portraiture was due in part to the fact that the Zen sect tended to minimize worship with cult images and the ceremonial reading of sutras. Instead, one of the essential requisites for a person's spiritual discipline was access to a wise monk, to gain insights, often subtle and indirect, into the nature of true wisdom from the man and his character. The student monks would also sit for long hours in meditation and carry through the mundane routines of the cloister—sweeping, gardening, cutting wood, and carrying water—in the belief that these too could lead to the state of enlightenment. Among the brotherhood of Zen monks were garden designers, skillful painters, and poets who looked upon these forms of expression not as hobbies or avocations but rather as opportunities for spiritual discipline akin to meditation. In this life in the monasteries, portraiture was singularly important. A scroll bearing the likeness of a revered teacher might be presented to a promising disciple when he left the tutelage of his master; a portrait statue was usually installed in a small shrine in the middle of a monastic dwelling hall as a memorial to the most celebrated monk who lived and taught there. Calligraphic scrolls bearing a religious exhortation boldly written by a teacher served some of the same functions—to spur and guide the novice monks and keep alive the memory of one who had attained great insight. The attitudes of the Zen sect made a substantial contribution to the developing realism in the arts of the period, for the *chinzō* were often imbued with a frankness which was almost remorseless. The portraits of the shoguns were also done realistically, but a considerable amount of flattery and ornamentation was added in order to give their images a sense of official dignity. The sitters and artists of the *chinzō*, on the other hand, disclaimed all forms of flattery, and the portraits showed the monks with all their blemishes and signs of age or illness, with no attempt to improve or idealize their appearance.

■ **THE POPULARIZATION OF RELIGIOUS CREEDS.** In this fashion, the Zen monasteries in Kamakura, together with those of Kyoto, formed the two main centers of the sect in Japan; but other religious movements, both new and old, were attracted to the headquarters of the *bakufu*. It was here that Nichiren Shōnin preached his doctrines with such vehemence and opposed the older sects so intemperately that he was severely persecuted. The giant bronze image of Amitābha, made as the *honzon* of the Kōtoku-in at nearby Hase, is evidence that the Pure Land creed prospered greatly in the Kamakura area as well. Although made in emulation or even rivalry with the Daibutsu at Nara, the project seems to have been given no direct government support; it must have been financed by the donations of citizens of all classes. In fact, the samurai who controlled the government were almost exclusively devoted to the Zen sect and converted it into virtually a state creed; but the mass of the common people were still attracted by the less austere Pure Land faith, whose doctrines and arts were increasingly popularized and simplified. In this process, the earlier, more romantic and visionary scenes of the Raigō fell out of favor and were replaced by new images which were little more than attempts to make the idea of divine grace and power more easily understood, not so much emotionally or esthetically as intellectually. Among them was one in which Amitābha was shown alone, painted largely in gold against a silk background dyed a deep, dark blue. He was painted in gold, and his garments had sections of gold leaf which had been cut into minute decorative patterns and attached to the silk with incredible skill and patience. The techniques of cut gold leaf (*kirikane*) had developed in the Heian period to enrich the sumptuous color schemes of Buddhist painting and sculpture. In the Kamakura period, the technique advanced only in terms of finesse; the esthetic richness of the imagery was not enhanced, and the development was essentially a mechanical one which served chiefly to popularize the arts.

During this period the monks preaching doctrines of the Pure Land also began to emphasize not the visions of endless bliss for those reborn in Paradise but rather the terror of hell if one failed to gain heaven. This change in emphasis rather resembled the political atmosphere of Japan under the dictatorship of the samurai, who enforced their policies with far more application of stern penalties than rewards. Many scenes of hell—with demons prodding the damned into excruciating tortures—were depicted with graphic realism, in strong contrast to the exquisite grace and harmony of scenes of Amitābha's Western Paradise of earlier times. Confronted with the prospects of descent into hell, the common people turned fervently to the worship of the Bodhisattva Jizō (Kshitigarbha), who was thought to help those who had fallen there; and they also propitiated the Ten Kings led by Yama, the Lord of the Dead, who decided the fate of the deceased. The latter cult had developed in China as virtually a folk-religion and accompanied the far more sophisticated Zen sect to Japan when con-

tacts between the two countries were resumed. Impressive relics of this cult are in the Emma-dō ("Hall of Yama") of Ennō-ji in Kamakura, carvings in wood of the Ten Kings and their attendants done with an animated realism not unlike that of the Italian baroque.

Another unusual custom of this period was the making of statues of deities in the nude or semi-nude and dressing them in real garments. A typical example is the figure of the Goddess Benzai-ten enshrined in the Tsurugaoka Hachiman Shrine in Kamakura. A figure very similar to it is kept in the Shrine of Enoshima nearby. Both of these were given their own silken robes, and the sculptors attempted to create the utmost sense of actuality. This concept was possibly due to foreign influences; it may also have been the result of the rather banal and unimaginative viewpoint of the popular realism of the day. Benzai-ten was shown as a woman of great beauty, for she was the deity who would bestow material wealth and good fortune; as her cult became increasingly popular it was inevitable, perhaps, that her imagery be coarsened.

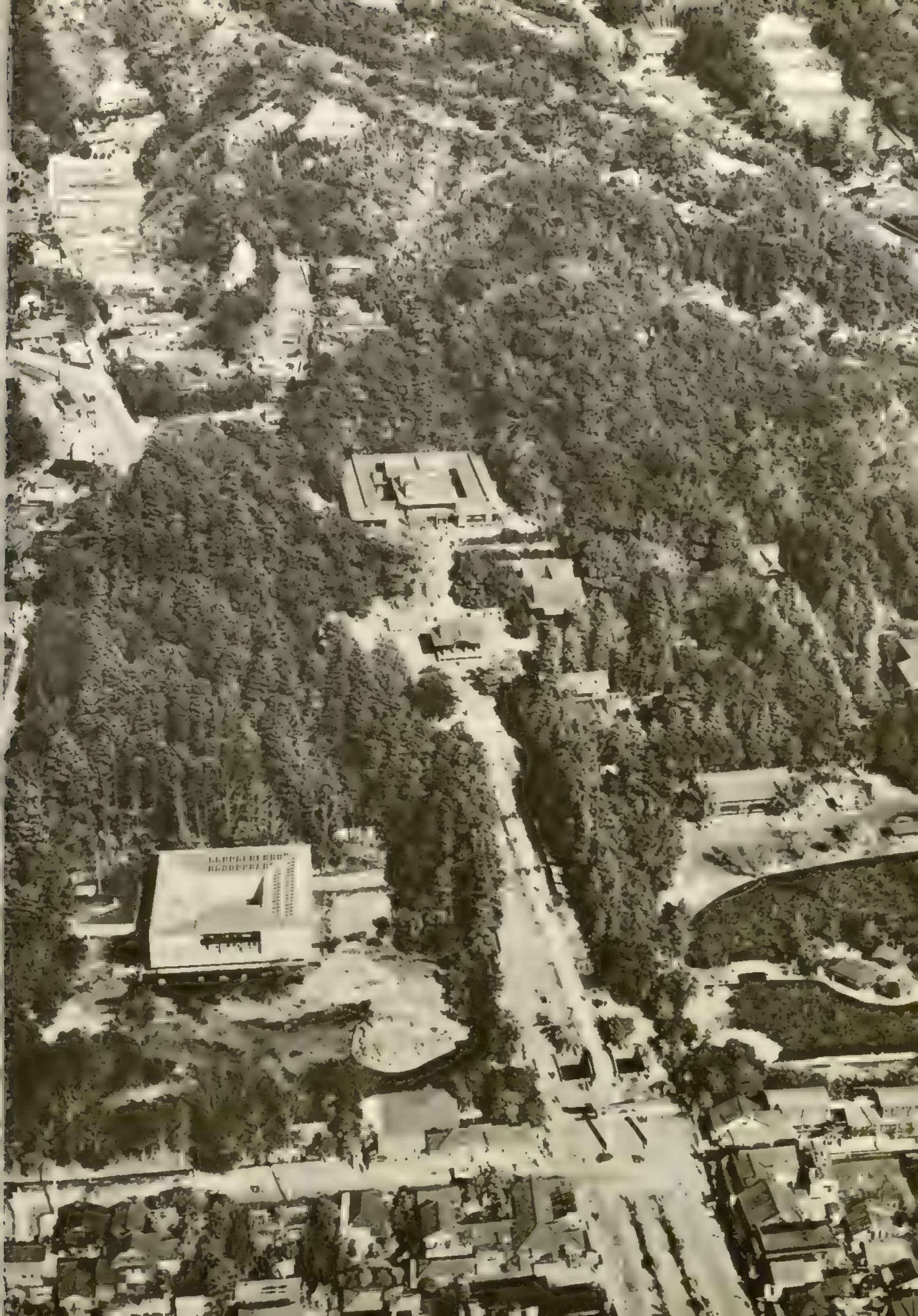
In the Kamakura and Hakone regions are many small stone pagodas erected to promote the salvation of the dead. In an age of ceaseless wars and civil disorders, corpses were abandoned on battlefields and roads, but traveling monks would come care for those who had died without relatives to mourn them and ease their way to Paradise. These stone pagodas are only incidental details among the historical relics of this period, but they evoke most poignantly the tragic mood of medieval Japan.

■ **THE MILITARY FAMILIES AND SHINTO SHRINES.** The Buddhist faith was not the only one to undergo great variations in creed, for in this era of the samurai and time of grave danger of foreign invasion, there was a rapid upsurge of feeling toward the national gods. We have already discussed the strong feelings of the Taira family for the Itsukushima Shrine and those of the Minamoto for the Tsurugaoka Hachiman Shrine. It became almost obligatory for a proud commander to identify himself and his family with a Shinto sanctuary where he might pray for victory and where his family and vassals might offer their devotions; and thus the shrines accumulated increasing numbers of votive gifts. For the most part, these were military gear—swords and armor—but they also included luxury items such as the celebrated inkstone box kept at the Tsurugaoka Shrine or the toiletry box at the Mishima Shrine. The writing case was donated by Minamoto-no-Yoritomo, and the latter was given by his wife Masako, but both objects were probably gifts from the capital to the Shogun and his family. It is said that the writing case came from the retired Emperor Goshirakawa, but as it was too elegant for the use of a samurai, the spartan Yoritomo gave it to the shrine. The ornamentation of these boxes was imbued with all the elegance of taste of the imperial court in the use of painted lacquer and inlaid mother-of-pearl and demonstrate the fact that the ancient capital maintained its cultural vitality. Even Minamoto-no-Sanetomo, Yoritomo's son, born as he was into a famous samurai family, longed to lead the life of a poet and yearned with all his heart for the far-distant capital.

The warrior clans did everything possible to develop their strongholds at Kamakura, to provide it with the cultural facilities of a seat of government; but the results were often unsatisfactory. There was not enough time for artistic traditions to mature naturally and gradually there, and the region lacked the resident craftsmen with generations of experience or the old families who prided themselves in their artistic judgment. The transplanted flowers lived only briefly, and even though there are handsome temples and images remaining in Kamakura, their condition is somewhat forlorn, and they do not rank with those of Kyoto, which has sustained centuries of artistic life. Moreover, the samurai of Kamakura distinguished themselves in the frantic efforts from 1264 through most of the 1280's to mobilize the nation and repel the invasions of the dreaded Mongols, when Japan for the first time was threatened with foreign domination. They were also deeply involved in the struggles between the so-called Northern and Southern courts, when two branches of the imperial family struggled for supremacy in the fourteenth century, and a rival court was established at Yoshino, in the mountains southeast of Nara. These affairs so absorbed the energies of the feudal barons that there was little left for the further development of Kamakura city. Moreover, in the midst of these great commotions some of the samurai families seized the opportunity to move from eastern Japan back to the capital, where, predictably, they developed a great fondness for the culture and life of the ancient city. And finally, when Shogun Ashikaga Yoshimitsu gained control of the administration, the military government abandoned Kamakura and established itself in Kyoto.

#### 160. KAMAKURA - *The Tsurugaoka Hachiman Shrine* ▷

Set in a narrow plain between hills and deep ravines, the city of Kamakura was bisected by Wakamiya Ōji, the boulevard which ran from the great shrine of the war god Hachiman on the north to the shore of Sagami Bay nearly a mile away. The family shrine of the Minamoto family, victorious in the struggle between the warrior clans at the close of the twelfth century, became the keystone to the planning of Kamakura as the seat of the military government and the *de facto* capital of Japan.





◀ 161. MINAMOTO-NO-YORITOMO (DETAIL) • Kyoto, Jingo-ji • Late twelfth century • Height: 139.4 cm. (54.9 in.); width: 118 cm. (46.4 in.)

With the aid of a taut, wire-like line, the face was depicted with incisive realism, the personality of Yoritomo imbued with discipline, haughtiness, and shrewdness. On the other hand, the formal court costume was shown in an extremely abstract manner reflecting the esthetic sophistication of the *Yamato-e*. The cloak was reduced to a flat angular area of dark gray in which an embroidery pattern was painted in black; the touch of red in the collar was intended to emphasize the head. Abstraction and realism, contradictory as they might seem, were harmonized to record the individuality and high dignity of this triumphant warrior.



162. MINAMOTO-NO-YORITOMO • Late twelfth or thirteenth century • Height: 70.6 cm. (27.8 in.)

Portrait statues of military commanders, carved in the realistic style of the Kamakura period, shared with the painted portraits a sense of bold abstraction in the treatment of the garments. With their wide shoulders and knees set boldly apart, they offer an impression of the energy and authority of the powerful samurai. The face of this portrait, said to be that of Minamoto-no-Yoritomo, has a striking sense of wariness and combativeness, in contrast to the discipline and keenness in the painted portrait at Jingo-ji.



163. UESUGI SHIGEFUSA • Meigetsu-in • Thirteenth century • Height: 68 cm. (26.7 in.)

Moving to Kamakura in 1252, Shigefusa was a prominent adviser to the military government and a patron of the Zen sect. Of all the secular portrait statues of this era, his is perhaps the most suave and successfully integrated. Departing from the old conventions of ecclesiastical portraiture, this new type of image is a reflection of the decisiveness by which the samurai created a powerful military government and left their imprint on the culture of the time.



164. THE SHARIDEN (HALL OF RELICS), ENGAKU-JI.  
Late thirteenth century. Height: 10.5 m. (34.5 ft.); 8.1 m.  
(26.67 ft.) square

This hall is the oldest extant example of the *Karayō* or Chinese style of building brought by the Zen sect from Sung China. Its special features may be seen in many details of construction—in the strong upward curve to the eaves, in the use of a heavy masonry floor in the interior, in the cusped frame of the windows, the open transom windows, the delicately assembled wooden doors, in the complex system of bracketing, and others. The immense thatched roof was a later addition, having been adapted from the construction of farm buildings in the region. The original roof was made of shingles or tile and had a much lower profile and lighter feeling, like that of the roof of the enclosed corridor in the lower story.

165. BUKKŌ KOKUSHI, ENGAKU-JI • Thirteenth century •  
Height: 111 cm. (43.7 in.)

In the Zen sect, wise and accomplished monks were deeply revered; their role as teachers and as embodiments of the wisdom of the faith, handed down from generation to generation, was considered even more important than that of written texts. The first patriarch at the Zen monastery of Engaku-ji was the Chinese monk Wu-hsüeh Tsu-yüan, and his portrait in wood is enshrined in a small founder's hall behind the *shariden*. It is venerated each day, and given food offerings in such a way as to suggest that the monk is still a living presence. Slumped forward slightly, the face wrinkled and marked by age, he was depicted much as he must have appeared, with no attempts at flattery or idealization—an early example of the strong realism of Zen Buddhist portrait sculpture.



166. SITTING IN MEDITATION

The very name of the Zen sect (*Dhyāna*, or "Contemplation," in Sanskrit) indicates that it has always stressed the stern discipline of long hours of seated meditation, a practice which lies at the heart of traditional Buddhism. Persons who have not undergone this training cannot imagine the intensity of the spiritual struggle launched against the wandering of the mind and the claims of the flesh. Conceiving of supreme reality as a force so vast and powerful that the mind cannot grasp it rationally, Zen monks hold that the spirit must return to this first principle by means of intuitive identification, impassively, without agitated thought or intentional planning. (Engaku-ji)





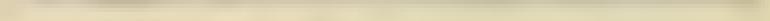
◀ 167. KENCHŌ-JI, SAMMON (MOUNTAIN GATE)

Of the great Zen temples of Kamakura built with the patronage of the military families, Kenchō-ji was the oldest and was given the highest rank. Because of recurring fire and earthquake, its halls have been frequently rebuilt, but the *sammon*, in its large and imposing scale, recalls the earlier grandeur of the monastery. Itinerant monks still come here for training and endure a daily routine of severe discipline. Dressed in coarse clothing, they leave this gate to beg food in adjacent streets.



168. MUSŌ KOKUSHI, ZUISEN-JI • Fourteenth century •  
Height: 79 cm. (29.1 in.)

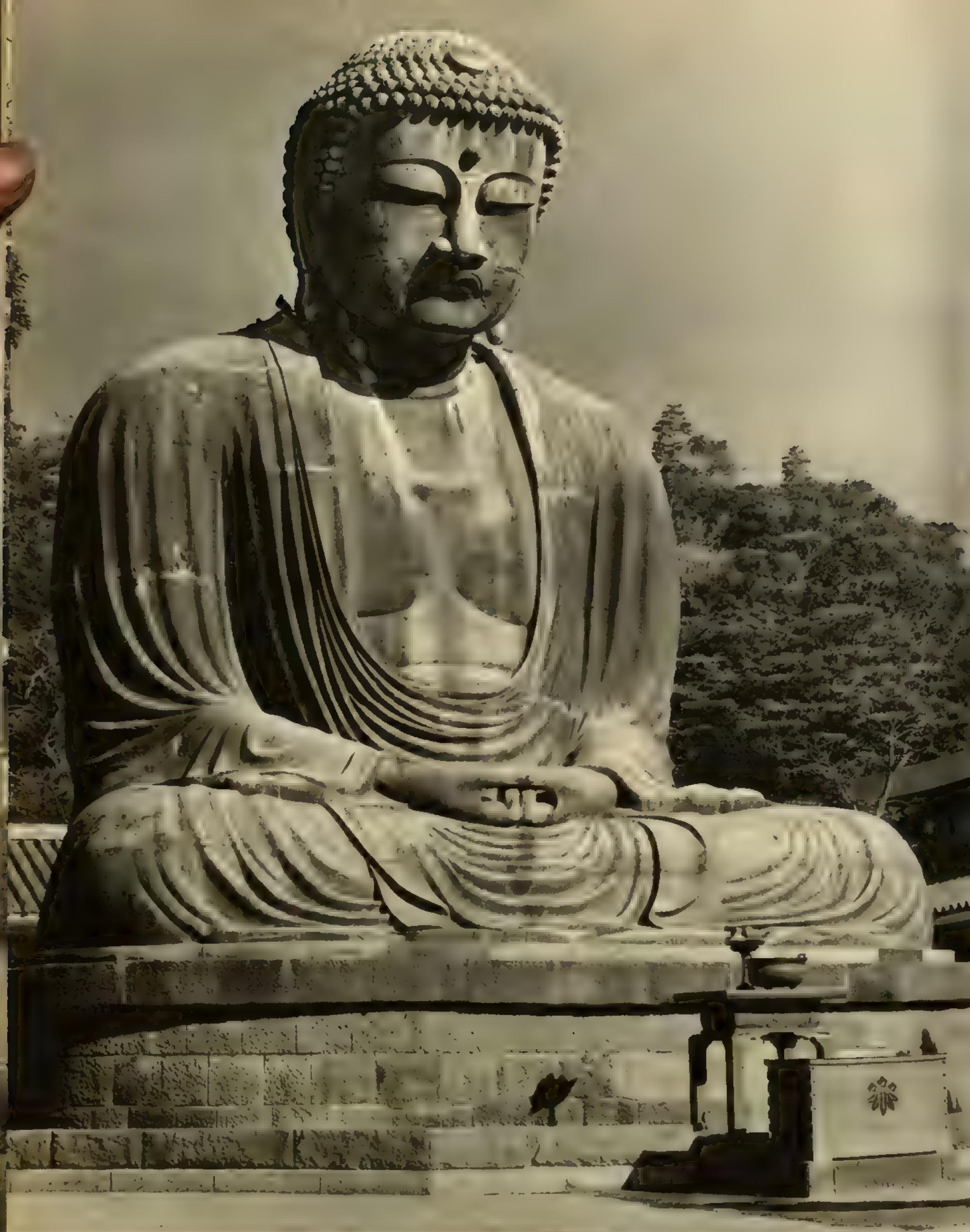
Musō was one of the most influential and active monks in Zen circles during the fourteenth century. A man of many gifts, he was an eloquent preacher, philosopher, garden designer, poet, calligrapher, and political adviser to the Ashikaga shoguns. While living in Kamakura, he founded the hermitage of Zuisen-ji in the hills overlooking the city and Sagami Bay, and this portrait has been carefully preserved there. With narrow shoulders and delicate bone structure in the head, the statue has a tranquil and even feminine quality. The robes were carved in a deftly realistic, graceful manner.



169. GARDEN OF ZUISEN-JI

This celebrated garden was designed by Musō Soseki, and his original plans have been maintained with little change. Disarming in its simplicity and informality, it was arranged for casual strolling. To the rear is the shallow cavern and rock where Musō himself meditated outdoors and where a winding pathway joins the garden to the wilder foliage of the mountainside.





◀ 170. THE DAIBUTSU AT HASE.  
Kamakura • Thirteenth century • Height:  
11.4 m. (34.6 ft.)

The Amida hall which once enclosed this giant, hollow bronze image was lost to a tidal wave, and for nearly five hundred years the statue has sat beneath the open sky. Second in size only to the Daibutsu in Nara, it was apparently built not with official government support but through the contributions of citizens of all classes devoted to the Pure Land creed. The large head and broad hip section strengthen its sense of solidity; the face gazes downward with an aura of divine compassion. Despite its scale, the statue has strong cohesiveness and esthetic fluency. It is imposing as a work of art as well as a relic of the decades in which Kamakura was a vital center of Japanese culture.

171. KING SHOKŌ, ENNŌ-JI • Thirteenth century • Height: 102 cm. (40.1 in.)

During the Kamakura period, the fear of dreadful tortures in Hell became a prominent feature of popular Buddhism. The Ten Kings of Hell, led by Yama (or Emma-ō, the Lord of Death), were widely worshiped, for they were believed to sit in judgment of the souls of the dead and assign them to heaven or hell. This court was depicted by a group of large wooden statues in the Emma-dō (Hall of Yama) of Ennō-ji. Painted in bright colors, imbued with a sense of violent energy, and displayed in an atmosphere of gloom and mystery, the statues might well have struck terror in the heart of a devotee.



172. KUSHŌJIN, ENNŌ-JI • Thirteenth century • Height: 100 cm. (39.4 in.)

Part of the court of Yama, Kushōjin is said to be born at the same time as a given individual and to record the man's good and evil deeds and report them to Yama for the final judgment. The demi-god's face is contorted with an expression of vehement energy as he confronts a man with the scroll bearing his spiritual accounts. The energetic gestures and open contours of these figures are strikingly reminiscent of Italian baroque sculpture, especially in the attempt to interpret spiritual matters in terms of almost melodramatic emotion.



173. BENZAI-TEN (SARASVATI), TSURUGAOKA HACHIMAN SHRINE • Thirteenth century • Height 96 cm. (37.7 in.)

It was intended that this image be dressed in silken robes and given a miniature *bijwa*, or lute. Despite the fact that nude female figures were totally missing from traditional Sino-Japanese religious art, the sculptor was moved by the strong desire for concrete, popular realism of the time. Other deities, such as Jizō and Amida, and even monks' portraits were similarly carved and clothed in real garments.

174. THE BEACH AT KATASE

On this beach four miles from Kamakura, soldiers of the military government beheaded the envoys sent by Kublai Khan, Mongol Emperor of China, to demand the submission of Japan. Here also, ten years earlier, the fiery monk Nichiren Shōnin was said to have been miraculously saved from the same fate. Offshore in the distance is the island of Enoshima with a large shrine dedicated to Benzai-ten. Two celebrated images of the goddess are enshrined there, one of them a nude figure which may have served as a model for the statue in the Tsurugaoka Hachiman Shrine.





175. THE LAKE OF REEDS (ASHI-NO-KO) AT HAKONE

The Hakone district lies in the belt of rugged mountains across Sagami Bay from Kamakura, its scenic vistas dominated by the perfect cone of Mount Fuji. This zone of volcanic mountains, hot springs, and small lakes was a natural stronghold of great strategic importance in the military history of Japan. The Hakone Barrier commanded the high road from the vast Kantō Plain and was the traditional point of entry to eastern Japan. Among the many historic relics of the district is the Hakone Shrine, whose *torii* stands in the waters of Lake Ashi.



176. STONE PAGODA, HAKONE • Thirteenth century •  
Height: 254 cm. (8.33 ft.)

To the side of an ancient road now choked with grass stands this stone pagoda in the shape called the *hōkyōin-to*. It bears a date of 1296 and is said to be a memorial to a warrior of the Minamoto clan, the Shogun Tada Mitsunaka who lived three centuries earlier and campaigned in this district. His name, however, does not appear in the inscriptions, and the pagoda may be one of many erected in the region as memorials to soldiers lost on battlefields nearby.



177. INKSTONE BOX • *Tsurugaoka Hachiman Shrine* • Thirteenth century • Length: 28.5 cm. (11.2 in.); width: 24.2 cm. (9.5 in.); height: 5.5 cm. (2.1 in.)

The charming design of birds, chrysanthemums, and a rustic bamboo fence shows the persistence of the elegant, courtly taste of the capital into the age of the samurai. According to the shrine tradition, this box was originally presented by the retired Emperor Goshirakawa to Minamoto-no-Yoritomo, which indeed would have been evidence of the high prestige of the eastern warrior. The design is composed chiefly of mother-of-pearl inlay and gold lacquer, the shell having been cut into intricate, tiny shapes. The contrast between the figures and background is quite subtle, and the image seems to flicker with life as it changes in color when the lid of the box is moved.



178. TOILETRIES CASE FROM THE MISHIMA SHRINE • Thirteenth century • Length: 25.8 cm. (10.1 in.); width: 34.5 cm. (13.5 in.); height: 19.7 cm. (7.7 in.)

Minamoto - no - Yoritomo prayed for success in battle at the Mishima Shrine, located at the head of the Izu Peninsula, and thereafter the sanctuary was revered and protected by succeeding generations of his family. His wife Masako, an extraordinary personality in her own right, is said to have donated this handsome toiletries case. Covered with a design of plum trees in full blossom and flying geese, a motif essentially Chinese in origin, the surface also contains the characters of a Chinese poem in silver inlay.

## X. The Zen Temples of Kyoto

■ The ancient Heian capital suffered severe damage during the Gempei war, but with the end of hostilities in 1185, its deeply rooted esthetic traditions were quickly restored to life. The Zen sect was established there even earlier than in Kamakura, and in both cities its temples became centers of artistic and philosophic developments destined to revolutionize the cultural life of the nation. The pioneer master of Japanese Zen, the monk Eisai, taught in Kyoto as early as 1202 in Kennin-ji; but the city's first major Zen monastery was Tōfuku-ji, pledged in 1236 by the Chancellor Kujō Michiie. After a long period of construction, it was turned over to its first patriarch, Benen (Shōitsu Kokushi), a distinguished theologian who had studied in China. From that time on, for over 150 years, monasteries and hermitages grew up steadily along the edges of the city. In the foothills to the east, Nanzen-ji was begun in 1293. Daitoku-ji was opened in 1324 a mile or so north of the Imperial Palace. To the west of town, Myōshin-ji was founded in 1337 on the site of a villa of the Emperor Hanazono.

An additional spur to this activity was the return to the capital of powerful samurai families from eastern Japan. Foremost of these were former allies of the Minamoto, the Ashikaga, whose leader Takauji pre-empted the supreme military rank of *taishōgun* and withstood all efforts to unseat him. He built his own elaborate palace on Muromachi Avenue in the northeast part of town, and the two and a half centuries in which the Ashikaga were the real or nominal governors of Japan are often named the Muromachi period after this headquarters of the *bakufu*.

The Shogun Takauji, in what was partially a mood of remorse, built the Zen temple of Tenryū-ji in 1339 in honor of the deceased Emperor Godaigo, whom he had banished from the throne and persecuted at the beginning of the long struggle between the Northern and Southern courts. To Tenryū-ji as its founding abbot came the celebrated Musō Soseki, who designed a remarkable garden there. Yet another vast Zen monastery, Shōkoku-ji, was built on the northern edge of the city by the third shogun, Yoshimitsu, a serious devotee of the sect. Thus the Zen establishments of Kyoto prospered and grew—especially the official Gozan, the five leading temples—and those of Kamakura declined. Moreover, within each monastery were numbers of the so-called *tatchū*, small but semi-independent clusters of dwelling and meditation halls. These lay behind their own walls, had their own gardens and kitchens, their own patrons and revered teachers, their own collections of painting and pottery. It was within such sub-temples that some of the most lively developments in the arts of the Zen sect took place.

■ **ELEGANT SIMPLICITY.** In order to impress a rather broad and unsophisticated audience, Buddhist arts of the Kamakura period had often stressed mechanical finesse and complexity in technique. Today, many of these works seem weak, lacking in profound emotional or esthetic content, even though they continued to depict the traditional deities and didactic themes (Paradieses, Raigō scenes, or mandalas). The close of the thirteenth century, in China as well as Japan, is often considered the end of the long period in which the ancient, hieratic styles of Buddhist art, based on Indian prototypes, set the highest standards of spiritual and formal quality. A breath of fresh air, however, was admitted by the Zen sect in the form of radically new concepts of religious imagery. Zen monks sought to counter the debasement of the arts by eliminating ostentatious technique and the confusion of excellence with complexity; they sought to develop highly personal, direct forms of expression rooted in the most profound levels of Buddhist thought (and Chinese natural philosophy), rather than the most easily understandable.

One product of this was the rapid development of *sumi-e*, painting done exclusively in dark monochrome inks (*sumi*), usually on paper. This differed from earlier ink painting in which color was simply disregarded—the satirical sketches in Kōzan-ji, for example, or iconographic drawings made by student monks—for it was an intentional rejection of color effects by men who well understood its potentialities. By restricting themselves to the simplest and most elemental of materials, the painters reflected the manner by which the philosophic tradition in Zen Buddhism saw a fundamental, unifying core of reality—eternal and incorruptible—within the complexity of the phenomenal, everyday world. Yet ink painting, simple as it may appear, had undergone a long history of development in China and was able to suggest the richness of the visible world without actually copying it. Ink painting was first practiced there by professional artists and learned dilettantes; but Zen monks in south China were strongly attracted by it and eventually began painting in this manner themselves. Of course, they as well as their Japanese colleagues could paint only in their spare time, when they were free from long sessions of seated meditation or duties around the cloister; their technique was not as advanced as that of the professional painters, but the simplicity and obvious sincerity of early Zen painting are

emotionally quite moving. The first Japanese masters of *sumi-e* were rather conservative and restricted themselves to a strong, definitive line; but soon, under the influence of Chinese monk-painters of the thirteenth century like Mu-ch'i and Ying Yü-ch'ien, they worked with large, free areas of ink washes on semi-absorbent paper. Washes which happened to spread as random blots were seen not as blunders but rather as lively, natural additions to the composition. In their rough power, paintings of this kind were similar to the Zen calligraphic scrolls called *bokuseki* ("ink traces"), instructional phrases or exhortations written by monks in a bold hand with far more intensity and appeal than the work of professional calligraphers. Zen monks in Japan, inspired by new esthetic standards rooted in the fusion of the spiritual values of Indian Buddhism and Chinese natural philosophy, brought about profound changes in many fields of expression.

Japanese gardens, for example, had heretofore been large and expansive, with lakes and islands and bridges to the extent that some could be called lake-gardens. In Zen circles, though, particularly in the smaller *tatchū* or sub-temples, the gardens became quite compressed in scale, and natural features such as mountains or rivers and bays were represented in a symbolic fashion. However, some of the old lake-gardens in and around Kyoto were remodeled according to Zen principles, and the result was a distinctly Japanese type of garden, carefully clipped and controlled, yet large enough to wander through. The earliest example of this was the one which Musō Soseki re-designed at Saihō-ji; it is known today as the Moss Garden.

■ **OPULENT SPLENDOR.** Simplicity and naturalness formed one side of the esthetic tastes of the Zen sect; this did not prevent it, however, from introducing art works of luxuriant splendor from China of the Sung and Ming periods. These included pictures done in the style of the official Sung Painting Academy—delicately detailed, brightly colored, and rather realistic. Along with these came celadon pottery, simple in form yet aristocratic in air; finely wrought carved-lacquer trays, boxes, and furniture; and brocade cloth of gold and silver. Such works, having reached an extraordinary degree of technical perfection in China, were as eagerly sought in Ashikaga Japan as similar treasures had been in the Nara period. Also, the *bakufu* in Kyoto, realizing that this commerce was immensely profitable for the Japanese, sought to replenish its treasury by entering directly into trade relations with Ming China. The Zen temples were one of its main modes of contact, particularly Tenryū-ji, for after all, they had received the patronage of the Ashikaga shoguns. Zen monks were often versed in the Chinese language, many had studied on the mainland and had personal knowledge of political and commercial conditions there. In addition, they had good judgment regarding the cultural objects which the Chinese usually sent in return for such Japanese exports as swords and armor, lacquer ware, horses, and raw materials like sulphur.

Seclusion from everyday secular affairs was essential to the severe spiritual discipline of a Zen monastery, yet Tenryū-ji and some of the others came to be storehouses for import and export goods, where collectors would come in quest of paintings and luxury items from abroad. While this would appear to violate the spirit of a hermitage, the capacity to reconcile such contradictions was one of the characteristics of the Muromachi period. In the twilight of the culture of the medieval world, dualistic situations like this were not uncommon, and it was possible for the spiritual values of monastic Buddhism to coexist with commercial values of the years to come. During much of this period, the Ashikaga family was the main buttress of government authority, the keystone of the feudal order among the military clans; and, as had happened so often in the past, the shoguns were increasingly attracted by the pattern of aristocratic life in Kyoto—building villas and family temples or shrines, writing poetry, commissioning pictures and even painting them, collecting pottery and lacquer, giving lavish parties, attending quasi-religious dance and theatrical performances. The very soil of the capital was enriched by historical traditions which were absent in Kamakura and which the Ashikaga, feeling themselves to be the successors of the Heike or the Fujiwara, warmly embraced.

The third Shogun, Yoshimitsu, took over an old country estate northwest of town, the Kitayama Palace, and developed it into an elaborate establishment, but the only building to have survived into modern times was the Golden Pavilion (Kinkaku), his private chapel. In this delicate wooden structure, disparate architectural elements had been boldly combined: the first and second stories were designed in the *shinden* style which had prevailed throughout the Heian period and was considered essentially Japanese in spirit; the third story was influenced by the *Karayō* favored by the Zen sect. In emulation of this estate, another vast one was built two generations later by the Shogun Yoshimasa and called the Higashiyama Palace. The same combination of native and foreign elements may be seen in its chief remaining structure, the Kannon-dō, better known as the Silver Pavilion (Ginkaku). The development of this palace marked the high point in the artistic interests of the Ashikaga, yet it was begun in 1467 at the close of the Ônin Rebellion, eleven years of bitter internal struggle in which much of Kyoto was reduced to ashes and the control exerted by the shoguns over the provincial warriors virtually ended. Despite these troubles, or perhaps because of them, Yoshimasa sought a life of extreme refinement, gathering around him the most gifted poets and painters and tea masters, and the half-century of his shogunate, from 1443-1490, was so rich in esthetic achievement that it is often called the Higashiyama period. Along with the Silver Pavilion, another handsome relic of the palace is the Tōgu-dō, a seemingly rustic and humble thatched cottage which served Yoshimasa as a private chapel, teahouse, and study. Here, the informality of the newly-evolved *shoin* ("writing-hall")

style of architecture far outweighed any feeling of the building's role as a Buddhist chapel, a considerable reversal of religious and esthetic values. The quiet enjoyment of the garden outside and verdant mountain-side beyond had taken on religious overtones, a clear reflection of the ideals of Zen Buddhism and of the growing influence of the Japanese tea ceremony.

■ DEVELOPMENTS IN PAINTING. The Higashiyama period saw the emergence of Sesshū, one of the most prominent figures in the history of Japanese art, but he did not belong to the rarified esthetic circle of the Higashiyama Palace. Instead, he lived for a while in Shōkoku-ji, where he studied the paintings of both Josetsu and Shūbun; but he was a restless and venturesome man, unable to restrict himself to the limited painting styles practiced thus far in Japanese Zen temples. He carefully studied Chinese pictures of the Sung and Yüan periods wherever he could find them, and even though his artistic horizons greatly widened, still he was not satisfied; so in 1467, just as civil war was breaking out in Kyoto, he joined a trade mission to Ming China and reached the mainland. After his return to Japan, he steadfastly refused to live in Kyoto but stayed in monasteries in the Yamaguchi district of western Honshū or in Ōita in Kyūshū, where he devoted himself chiefly to painting. Even though he remained a monk, his artistic skills developed to a degree far beyond those of the usual painter-monks, almost as though he had been destined to follow both of these vocations—and to separate them. He felt little obligation to follow many of the painting practices which had been standard in the Zen cloisters of his day. Where poems had been written by various monks within the compositions themselves, Sesshū's pictures stood independent of any text. Where most monks had restricted themselves to monochrome ink, Sesshū introduced color whenever he wished. It is even possible that, in his devotion to painting, he refused to return to Kyoto because he was unwilling or unable to endure the severe hardships of Zen discipline as enforced in the monasteries there. In any event, the subject matter of his paintings became quite varied and rich, developing into what is called *Kanga* (Chinese painting), a style based on a wide range of Chinese prototypes and not merely those identified with the Zen sect; for Sesshū had studied the works of professional and dilettante painters of China as well as those of Zen monks.

There is no doubt, however, that highly specialized painting techniques were also developed at the same time by artists patronized by the shoguns, who had collected large numbers of Chinese scrolls. One of the first to recognize these possibilities was Kanō Masanobu, a samurai who became an attendant of the Shogun and later was appointed official painter, which gave him the chance to practice freely a number of pictorial techniques. His successor was his son Kanō Motonobu, and between them they developed a highly flexible style which was rooted in ink painting in the Chinese manner but suited to the use of bright color whenever necessary for decorative purposes. The Kanō style was transmitted in a hereditary manner for nearly four hundred years, becoming a dominant force in Japanese painting circles and the nearest thing to an official style when sponsored by high state officials. Another line of painters among the attendants of the Shogun was formed by three generations of men with the name of Ami: Nōami, Geiami, and Sōami. Their function had been to authenticate the paintings in the Shogun's collections, judge their quality and arrange them. It was natural that they would themselves also paint, and from their time has come the *Kundaikan Sōchōki*, the oldest extant work of art criticism in Japan, which recorded the principles of connoisseurship of the Ami family. The men of this school were not the Shogun's official painters, like the Kanō artists, and were free to develop their own highly individual styles. The Ashikaga family thus provided the core of stimulus for a number of new developments in painting, the excitement of which reached even into the remote provinces, where gifted painters appeared one after the other. The classic example of this is the sixteenth-century master Sesson, who worked in northern and eastern Japan in the manner of Sesshū, but nonetheless produced a novel style of his own.

■ THE CRAFT-WORK OF THE HIGASHIYAMA PERIOD. Led by Yoshimasa's ceaseless search for both novelty and perfection, innovations took place in the crafts as well as in painting; for Kyoto was, if nothing else, a place where craftsmen in large numbers had worked for centuries. These men were naturally stimulated by the designs and techniques of the imported luxury goods which were entering the city, and in the quantities of exquisite objects they produced for the Shogun and his followers, virtually a new movement in the crafts arose. Swordsmiths, masters of lacquer ware, weavers of brocades and other fancy cloth would devote countless hours of meticulous handwork and precious materials to attain levels of craftsmanship possible only with the unstinting patronage of the de facto rulers of the land.

Impressive developments in craft-work took place during this period in the provinces where the stimulus of imported Chinese goods was also felt. Mainland dyeing and weaving techniques were imitated in port cities active in the China trade such as Hakata and Yamaguchi in western Japan, for example, or Sakai near the modern Osaka. Excellent pottery like Chinese Temmoku ware was produced at Seto, a village not far from the modern Nagoya—bowls and dishes given a dark, brownish-black glaze with small, iridescent circles like oil-spots. This ware was greatly prized by tea masters, and its popularity coincided with the increasing emphasis placed upon the tea ceremony in aristocratic circles. A rather ascetic, more typically Japanese spirit of serving tea and ornamenting the tearoom came into fashion, in contrast to the informal and colorfully exotic Chinese style of the past. The tea

itself became more bitter and astringent, and for boiling the water, the tea masters preferred iron kettles with a particularly rough, rustic quality produced in only two remote villages: at Ashiya in northern Kyūshū and Tenmyō in northeast Honshū.

The craftsmen of Japan, true to the dualism of this age, were stimulated by the taste for exotic imported things and rediscovered the beauty of sumptuous ornament; indeed they laid the foundations for the ornamentalism and overwhelming pomp in the arts of the Momoyama period. Yet at the same time, they discovered anew the simplicity and economy of means in the primordial, native tradition.

■ THE PERFECTION OF Nō. The dance-drama called Nō (literally "skill" or "talent") was added to the rich artistic harvest of this era. A blend of many cultural traditions, native and foreign, the Nō drama became one of the most challenging and impressive artistic achievements of the Japanese people, yet its origins could not have been more humble. It developed in part from a kind of popular sideshow called *sarugaku* attached to shrines and temples throughout the country beginning in the Heian period. Performed by acrobats, jugglers, puppeteers, mummers, and the like, it was uncouth and even bawdy—one of several such forms of entertainment current among farmers or the common city folk. It even had its own regional traditions, as in the Yamato district or in the Ōmi country around Lake Biwa. In 1374, a *sarugaku* dancer by the name of Kan'ami Kiyotsugu performed a refined version of a Yamato dance as part of a ritual at the Ima Kumano Shrine in Kyoto. It was witnessed by the Shogun Yoshimitsu, who had offered his support and encouragement to Kan'ami and his young son Seami in their efforts to convert such popular entertainment into something far more refined.

Kan'ami and Seami were both men of genius, steeped in the religious, philosophic, and esthetic ferment of the new age, and they bequeathed to later generations a new art form of profound content. Seami wrote several treatises outlining his and his father's ideas on the theory and rules of performance of Nō; and in a way characteristic of his age, he attempted to reconcile two antithetical elements: theatrical brilliance and metaphysical content. To discuss the latter, Seami frequently used the term *yūgen*, which is usually translated as "mystery," but which has overtones of indistinct, distant, subtle, and of profound or hidden meaning. To Seami, a performance which evoked the quality of *yūgen* had the mark of the supreme artistic achievement, and the mood of *yūgen* seems to have been largely an outgrowth of that called *aware* which had set the tone for so much of the court poetry and painting of the Heian period, a sense of almost indefinable sadness in the fragility of life and beauty, a heightened awareness that even the subtlest of things suggest the unalterable rule of fate: a falling maple leaf, the distant cry of a crow, a wisp of cloud passing over the moon. The concept of *yūgen*, however, was also rooted in the ideology of Zen Buddhism, which injected into the Nō drama a philosophic dimension far deeper than that of the Heian court arts and also encouraged great economy of means in the dance gestures or costumes and musical background. But even though Seami's treatises employ numerous quotations from Zen literature, they also warn against excessive restraint. He and his father must have consciously admixed a certain amount of the elegance of classical theatrical traditions, and they also skillfully employed humorous elements as relief from the serious, often tragic content of their plays. The humorous interludes or entr'actes were adopted from another of the vernacular traditions, a comic burlesque called *Kyōgen*.

The Nō drama, in a way which delighted the men of the era, evoked the invisible world of metaphysics and the spirit of Buddhist morality by means of the charm and beauty of the theater; and for this, the masks worn by the chief characters were of basic importance. Along with the rather polished realism of the sculpture of the age, the mask-makers consciously imbued them with a quality called "intermediate expression," whereby a single mask could serve to express joy or anger, pleasure or grief according to the gestures of the actor and the mood of a given episode. This ambivalence in a mask's expression reflected the esthetic principle often seen in Zen Buddhist arts, by which a certain flexibility and incompleteness of form challenged the spectator to complete in his own mind the interpretation of a landscape painting or a semi-symbolic dry garden. The Nō masks, together with the more grotesque and farcical ones used in *Kyōgen*, are unique as theatrical implements; they are also impressive as sculpture in the full sense of the word.

The Nō drama was but one part of the cultural achievements of the age, but it was a most original and important one. It and all the others—even the tea ceremony, flower arrangement, or incense blending—were rooted to one degree or other in the spirit of Zen Buddhism. They also shared in the tendency of this age to organize the performance of an art to the point that it resembled a ritual. Even so, the breadth of the original vision still lingers about the Zen monasteries of Kyoto where it was first nurtured in Japan, where the gardens and teahouses, the painting and pottery reflect a vision of nature as the benign matrix of spiritual and artistic life.

Seen in this way, the Muromachi period was by no means one of darkness, despite the political background of almost incessant quarrels and rebellions. Springing to life during these two and a half centuries were the art forms which were to mature in the so-called Recent Age—the Momoyama and Edo periods—and to become the last great expressions of traditional Japan before the introduction of the industrial civilization of the West.



179. STONE GARDEN OF RYŌAN-JI • *Late fifteenth century*

Having neither trees nor water, only white gravel, a few stones, and moss, this garden lies directly beside the abbot's quarters of the small hermitage. It is a classic example of the Japanese *kare-sansui* (dry landscape) garden, for it carries to the utmost the esthetic principle by which simplicity and economy of means are used to produce an artistic effect of great richness. A weathered, stucco-covered wall encloses the expanse of sand, which is broad and unobstructed like an ocean beach; carefully raked in simple patterns, the sand combines with the rocks to suggest natural or symbolic forms. Whether these be mountain peaks soaring above the clouds, islands set in the sea, or nothing of the sort, the mind is challenged by the stark, puzzling simplicity.

180. SHŌITSU KOKUSHI OF TŌFUKU-JI • *By Minchō* •  
Fourteenth century • Height: 267.3 cm. (105.21 in.); width:  
139.8 cm. (55 in.)

This is a convincing likeness of the founding abbot of Tōfuku-ji even though it was done a century or so after his death (in 1280) and was based on older paintings or sketches. Nearly nine feet high, the work must have been hung during memorial services in his honor. The painter, Minchō, was one of the pioneer masters of Chinese-style ink painting in Japan, but in this work he was faithful to the tradition of brightly colored, tightly executed Buddhist hanging scrolls which had prevailed for centuries. The outlines are strong and stiff, and only in the drapery patterns are there the boldness and inventiveness of which this monk-painter was capable.



181. DAITŌ KOKUSHI, DAITOKU-JI • *Fourteenth century* •  
Height: 115.5 cm. (45.4 in.); width: 56.6 cm. (22.2 in.)

This portrait of the founder of the vast monastery of Daitoku-ji shows him dressed in a splendid robe ornamented with strips of gold and red brocade. Painted when he was fifty-three years old, he sits in a cathedra-like chair and holds a long bamboo baton used in teaching. The unknown painter sought to capture the individuality and dignity of this man, typical of the Zen monks who made such a deep impression upon the culture of their age—overflowing with both intellectual and physical vitality. Although this work was patterned closely after Sung Chinese portraits of Zen teachers, the treatment of the face and the rather broad areas of flat color are reflections of the *Yamato-e*.

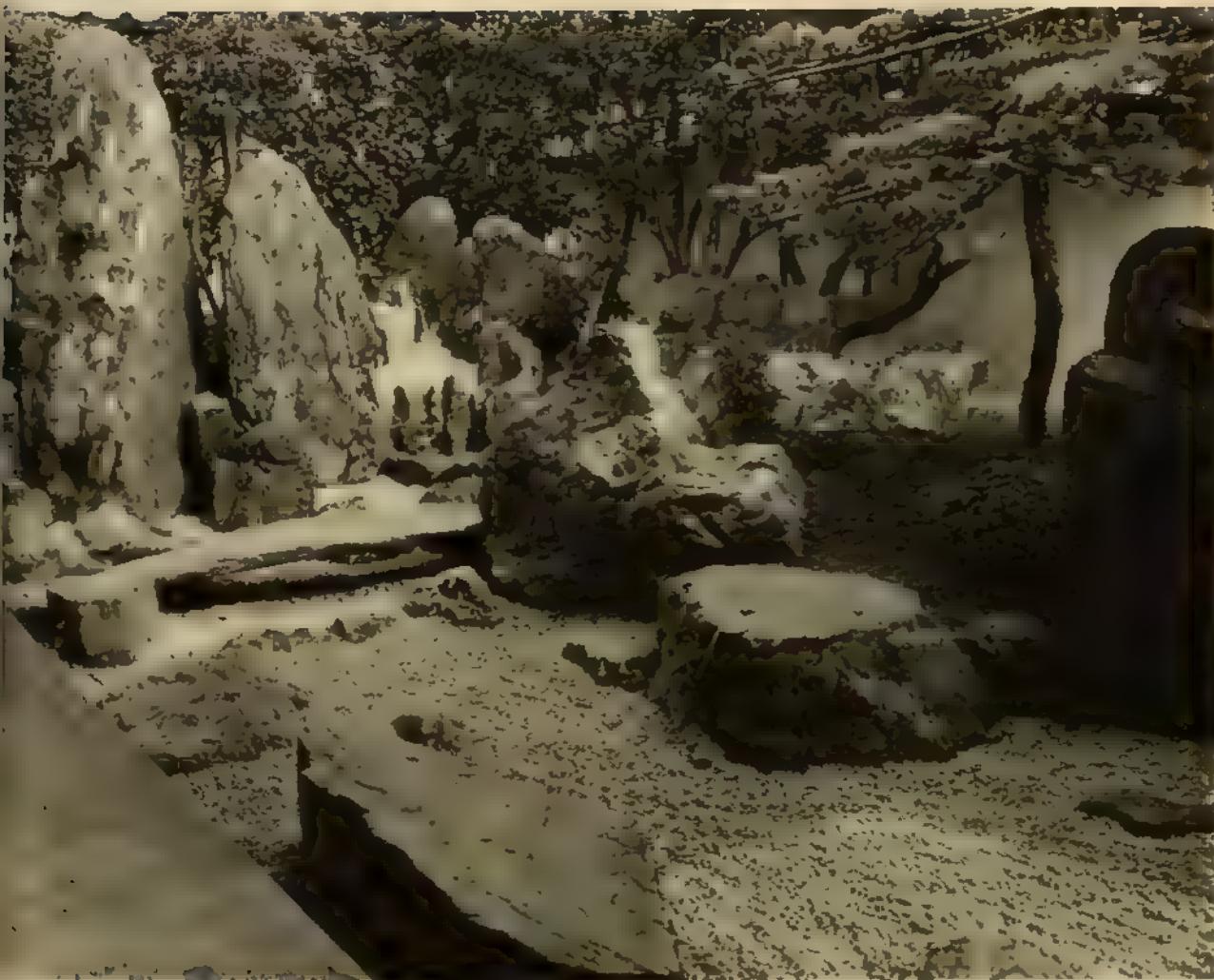
182. THE "MOSS GARDEN" OF SAIHŌ-JI.  
Fourteenth century

Under a different name, SAIHŌ-JI was one of the very oldest temples in the Kyoto area and was dedicated to Amitābha. When converted into a Zen hermitage by Musō Soseki, the pond and garden were given a more natural, forested feeling as a place for quiet walking and meditation, with several small pavilions and teahouses on the grounds. The result was a uniquely Japanese sense of natural beauty within a Zen garden; and even though most of the old buildings are lost and the garden has often been reconditioned, the atmosphere here is still powerfully compelling. The ground is carpeted by many varieties of moss, which offer an array of varied, intense greens during the spring and summer.



183. GARDEN OF DAISEN-IN, DAITOKU-JI.  
Sixteenth century

A less severe version of the *hara-sansui* garden than the one at Ryōan-ji, the carefully pruned trees and the stones shaped like bridges or islands create the impression of a miniature landscape in a space barely nine feet wide. The tall rocks in the background suggest mountain cliffs and a waterfall, while the flat area of sand appears to flow like a stream. The Daisen-in is one of the many sub-temples, or *Tatchū*, of Daitoku-ji, and has preserved this garden since the beginning of the sixteenth century, when it was designed by the monk Kogaku Zenshi.





#### 184. THE GOLDEN PAVILION OF ROKUON-JI

The *shariden*, known as the Golden Pavilion (Kinkaku), is the only one of the many structures of the Kitayama Palace which survived into modern times. It was part of the luxurious semi-hermitage built by Ashikaga Yoshimitsu at the time he resigned as shogun to become a tonsured Zen monk. Like a picturesque kiosk in a Southern Sung landscape painting, the Golden Pavilion sits beside the pond and boldly combines the native Japanese *shinden* style of building in the first two floors with the more formal and symmetrical *Karayō* on the third. After being burned by an arsonist in 1950, it was carefully reconstructed, and its light and airy forms continue to lend their elegance to the ancient garden.

185. THE SILVER PAVILION OF JISHŌ-JI • Fifteenth century

The Silver Pavilion (Ginkaku) still stands in the grounds of the former Higashiyama Palace, the exquisite estate built by the Shogun Yoshimasa in emulation of both the Kitayama Palace of his predecessor and the garden-hermitage of Musō at Saihō-ji. Later generations have been sparing in changes and renovations, and the atmosphere of quiet, natural refinement which lay at the heart of Yoshimasa's search for artistic perfection can still be experienced.



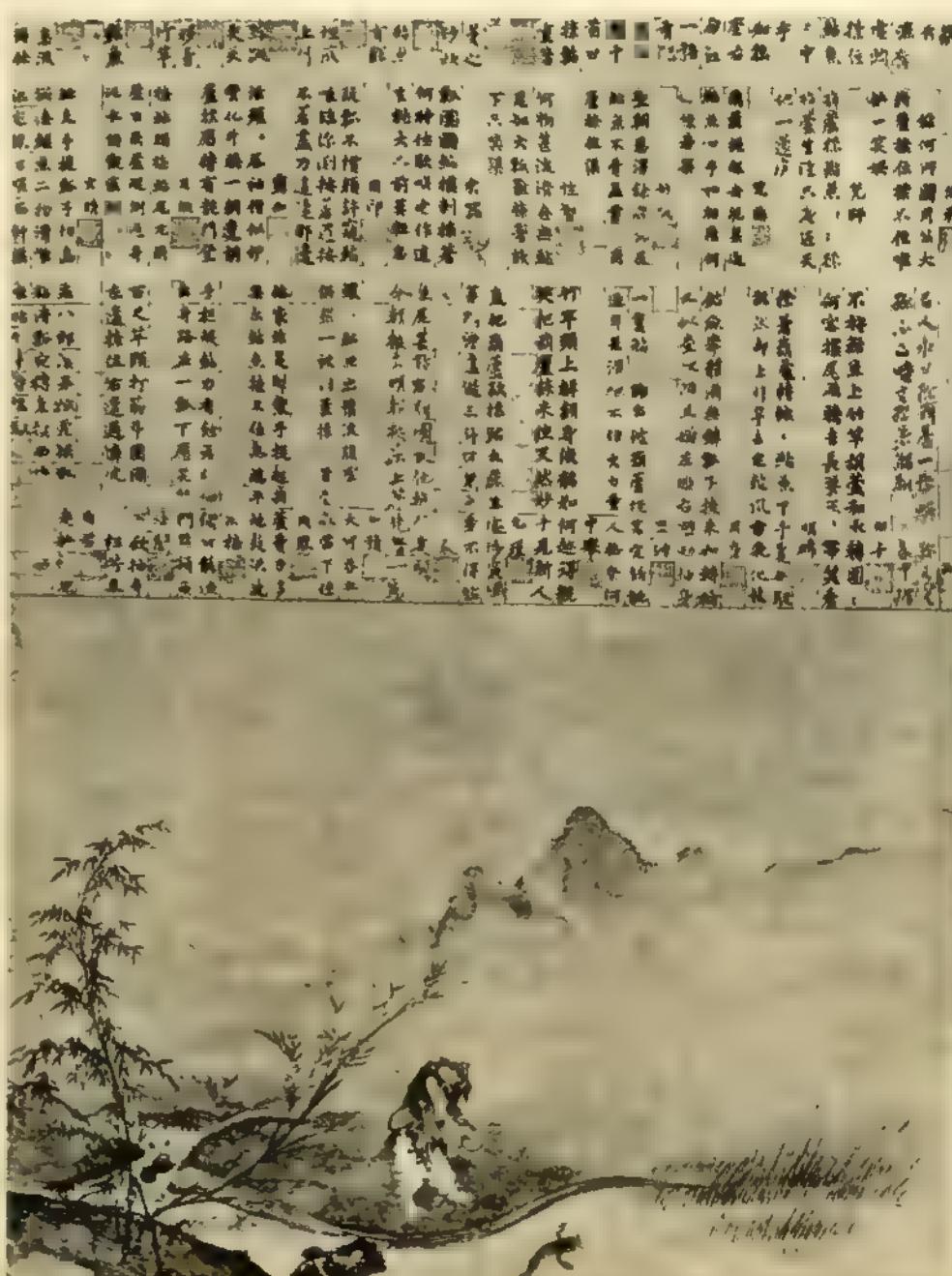
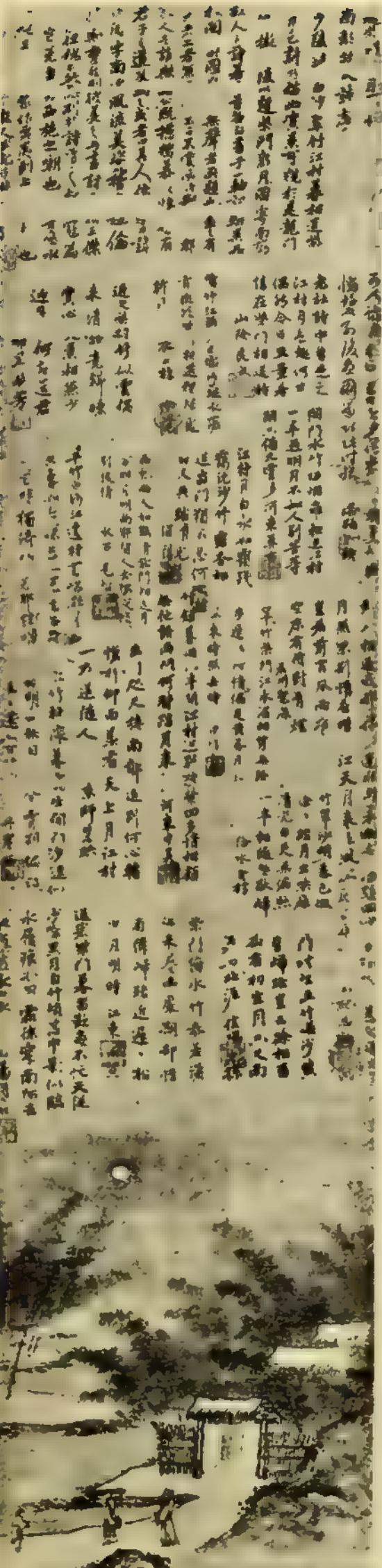
186. THE TŌGU-DŌ OF JISHŌ-JI • Fifteenth century

Even though a part of the Higashiyama Palace, from the outside this hall looks no more impressive than a farm cottage, yet on the inside it encompasses a number of important architectural innovations and refinements. It was primarily the Shogun's private chapel, but its religious nature is by no means obvious, for it served also as a study and a teahouse. Its floors are covered with tatami, and it has one of the oldest examples of an attached writing ledge with its own shōji window; next to it is an alcove with the so-called staggered shelves—architectural details which had a great influence on later building.



187. "NEW MOON OVER THE BRUSHWOOD GATE,"  
Artist unknown. Fifteenth century. Width: 43 cm. (16.9 in.)

That this warmly poetic scene was painted by a cloistered monk is apparent neither in the technique of monochrome ink on paper—a great departure from the traditional brightly colored Buddhist paintings on silk—nor the subject matter. The moonlit setting, with a visitor and his servant at the rustic gate of a man who lives in the bamboo grove beyond, reflects Chinese nature poetry in which the highest wisdom lies in a man's identifying himself humbly and intuitively with the indwelling spirit of nature. Such ideals were absorbed into Zen Buddhist ideology, and directly above this scene are inscriptions by monks who speculated on the theme and added their own thoughts. This is one of the very oldest examples of Japanese ink landscape painting.



188. "CATCHING A CATFISH WITH A GOURD," BY JOSETSU. Fifteenth century. Width: 75.8 cm. (29.8 in.)

A barefoot man, foolish or demented, tries the impossible task of capturing a large catfish in a gourd with a tiny opening—a rare specimen of a Zen painting whose subject poses a riddle or sets up a paradoxical situation like those commonly found in Zen literature. Enriched by thin washes of pale color, the painting is a meticulously skillful essay in Chinese-style ink landscape painting; great sensitivity was shown, for example, in the handling of the water patterns in relation to the swaying bamboo, and in the mist and distant hills. The artist, Josetsu, was a monk attached to Shōkoku-ji in Kyoto. Little is known about him personally, but he exerted great influence on succeeding generations of painters, particularly Shūbun and Sesshū, both of whom lived in the same monastery.

相馬忠潤書之後金吾每有言不可盡  
而志於五更整牕忘深也。唐詩評曰：「

雖公服多忘，志之忘言，以刺石區乎，志斯忘之。」

西漢董子曰：「金玉入之，宋園北，鴻臚江經齊等。」

却上于海，未安年能忘。」詳深海校之，祥也。」

益者有厚，而厚在二人。」時之相處，信誠也。」

信量，無多為厚。」序十印也。無多者，相國之西為制。」

光程模空一派，方平地散詩稿也。厚覽文稿，言之殊印。」

西雅念識，高妙忘乎。讀十文之體物書，忘。」

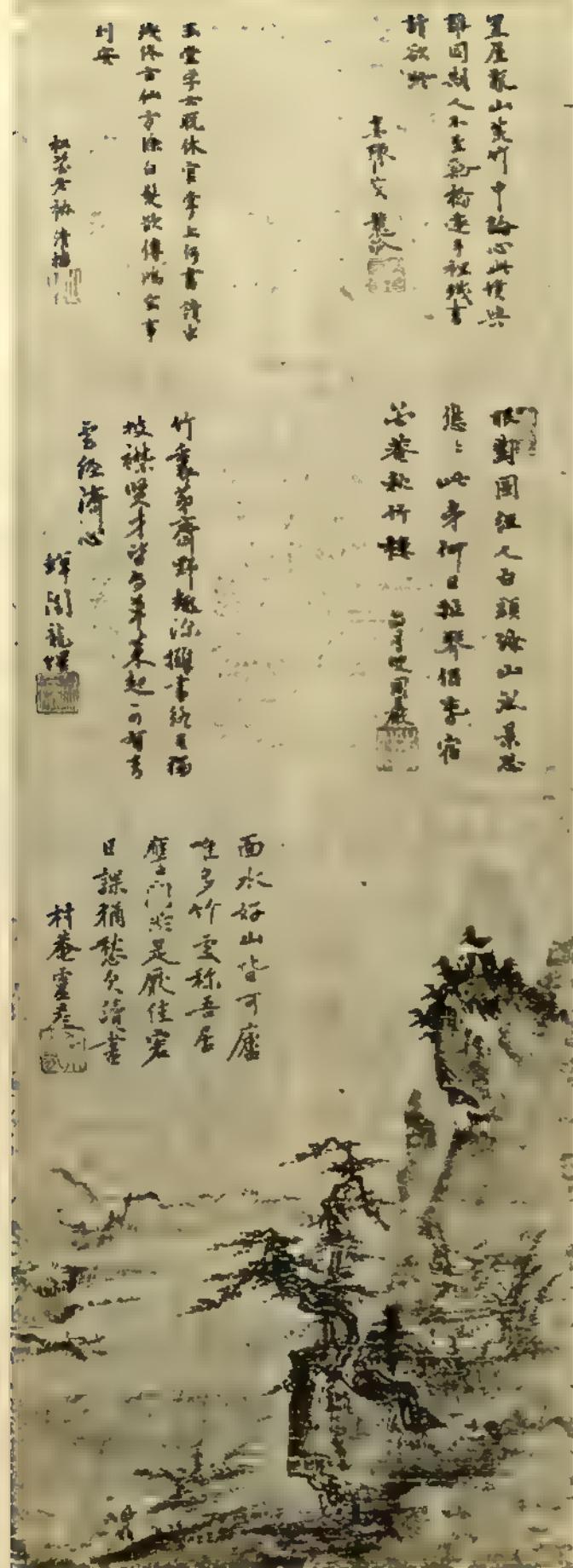
明應乙卯冬書中附。」

丁明志重第一座，座曉。」六萬言，書方。」

金吾

190. LANDSCAPE IN THE "BROKEN INK" MANNER, BY SESSHU. Dated 1494. Width: 32.7 cm. (12.8 in.)

In his rapid, apparently spontaneous technique, Sesshū took great liberties with illusionism. Not completely controlled were the ways in which the pools of ink might spread over the paper; the attack of the soft, wet brush was bold and undetailed, and yet all the elements of the composition form themselves into a clear image of mist and mountains and trees, as though polarized by a hidden compass. The brilliant contrast of light and shade has an almost electric vitality, and the technique itself is given the name *haboku*, which may be translated imperfectly as "broken" or "flung" or "splattered ink." One of several styles practiced by Sesshū, it comes the closest to reflecting the tendency in Zen Buddhism to stress rapid flashes of intuitive insight into spiritual phenomena.

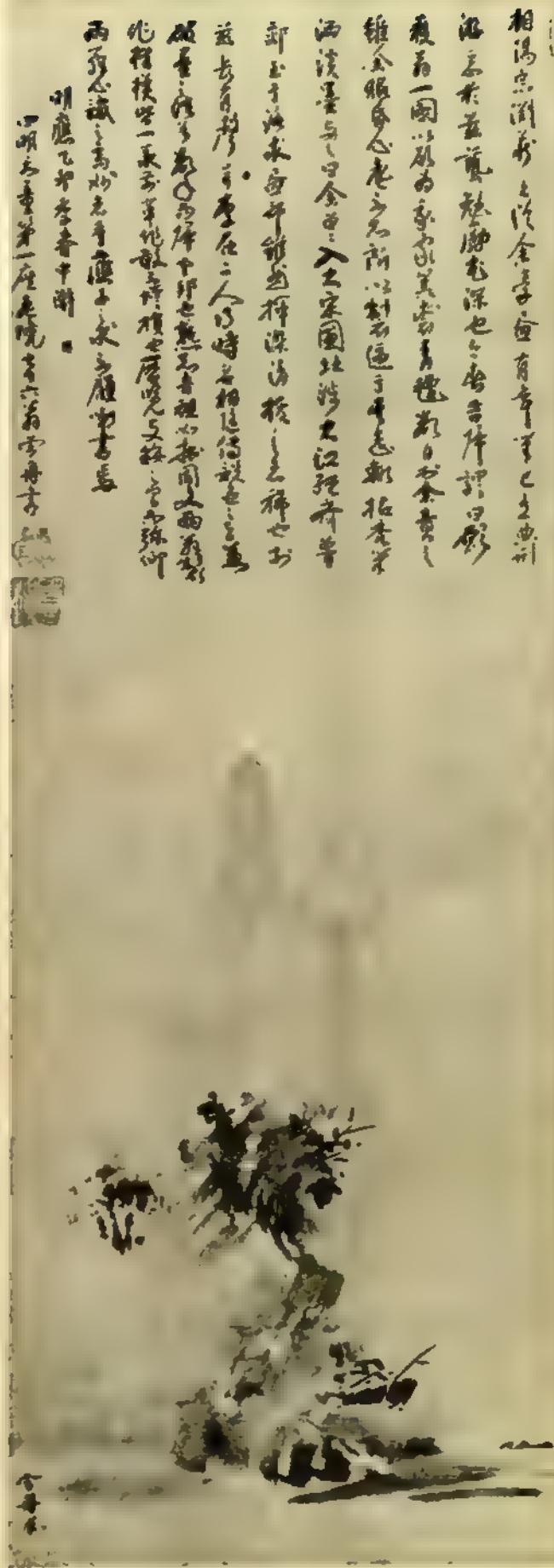


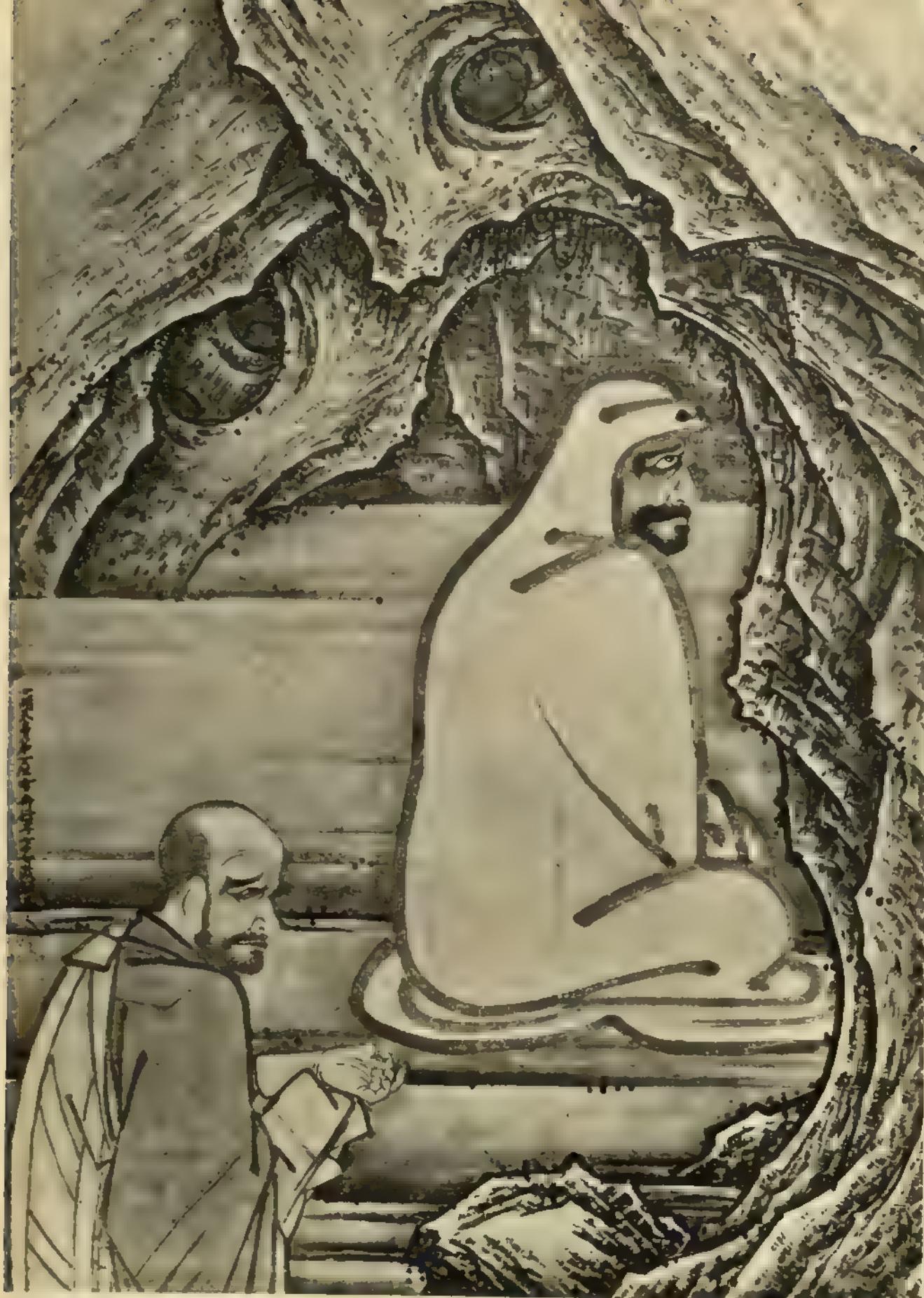
189. "READING IN A BAMBOO GROVE RETREAT," BY SHUBUN. Fifteenth century. Width: 33.3 cm. (13.1 in.)

Overlooking a lake or river, a man sits quietly reading in a rustic cottage far from the noise of the city. In the foreground, a visitor crosses a bridge; and the ideals of natural harmony which affected so many of the arts of Japan at this time—architecture and garden design as well—were given a classical expression. The style of such Southern Sung masters as Ma Yüan and Hsia Kuei served as the prototypes here, as may be seen in the severely angular brush strokes, the concentration of dark accents at different points, the contrast between near and far space. Despite this, the feeling for abstract composition is somewhat stronger than the illusion of deep space, a common occurrence in Japanese landscape painting.

玉堂字士脫，休官，字上行，書號宋  
此傳言仙方，陳白髮，故傳此，安事。  
川安  
松林方林清福

星居家山支竹中論心此復此  
靜因湖入不至，動橋連，松然古  
詩以詩  
李陵文集  
公卷缺  
竹書  
日謀猶愁久，讀書  
苦經濟心  
蝶閣龍溪





191. "HUI-K'O PRESENTING HIS ARM TO BODHIDHARMA," BY SESSHŪ (DETAIL) • Fifteenth century • Height: 200 cm. (78.7 in.); width: 114 cm. (44.8 in.)

Japanese painters of the Muromachi period did many quasi-portraits of the South Indian monk Bodhidharma (Daruma), who came to China in the sixth century and was revered as the first patriarch of the Zen sect. This work of Sesshū shows him sitting in the snow in meditation before the wall of a cavern while the Chinese monk Hui-k'o, who was to become the second patriarch

of the sect, implores to be accepted as his disciple. To prove his sincerity, the Chinese has cut off his left forearm and hand. This large hanging scroll was painted in Sesshū's more severe manner, with a thick ink line used for the costumes of the monks and heavy hatching strokes to depict the rock formations of the cave. In this powerful painting, which is neither a hieratic icon nor an illusionistic image, Sesshū sought to capture the qualities of grim dedication and sternness which play a major role in the atmosphere of the Zen monasteries.

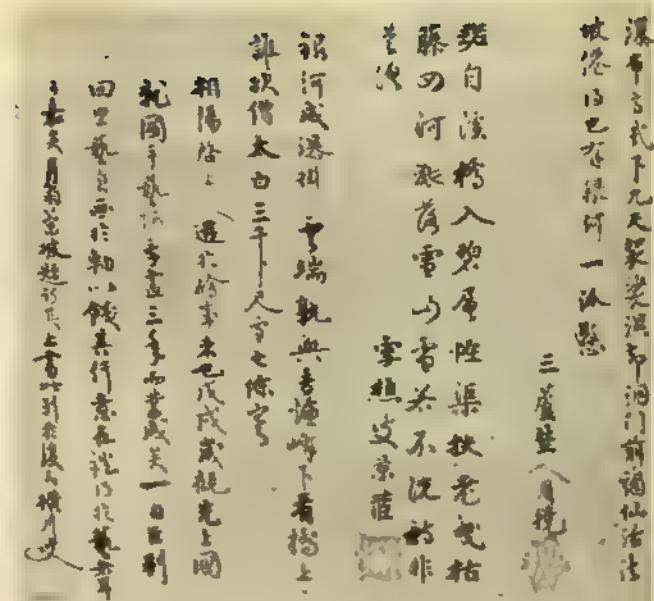
192. "KANNON IN WHITE," BY NŌAMI. Dated 1469.  
Height: 109 cm. (43.9 in.); width: 38.2 cm. (15 in.)

Depicted for centuries as a regally ornate Bodhisattva, Kannon (Avalokiteśvara) is shown here dressed in a white robe seated in meditation on a crag overlooking the sea. This motif was a favorite one of Zen monk-painters, for it accommodated the imagery of the Bodhisattva to the ideals of natural beauty and meditation of the sect. This painting was done, however, not by a monk but by a courtier, Nōami, founder of a school of painters and connoisseurs who served the shoguns, and this is the classic example of his style. The monochrome ink on silk sets up a highly rhythmic interplay of curved lines and broken contours, with softness of contrast and movement.



193. "MONK WATCHING A WATERFALL," BY GEIAMI.  
Circa 1478. Height: 105.7 cm. (41.6 in.); width: 30.5 cm.  
(12 in.)

Geiami, the son of Nōami, seems to have painted in a style crisper and more assertive than his father's, although the number of works of either man verified as authentic is quite small. Strongly influenced by the esthetic principles of the Zen sect, which had indeed begun to permeate all facets of Japanese cultural life, this charming landscape invokes a sense of the ceaseless movement of natural forces; the rustic cottage beneath the hanging cliff and tumbling streams of water is a retreat where the power and beauty of these forces may be felt. At the same time, the parallelism of the compositional lines in the crags, trees, and streams is far from spontaneous in effect and reminds one of the tendency of Japanese painters, even in this landscape style, to think more in terms of abstract schema than illusionistic effects.



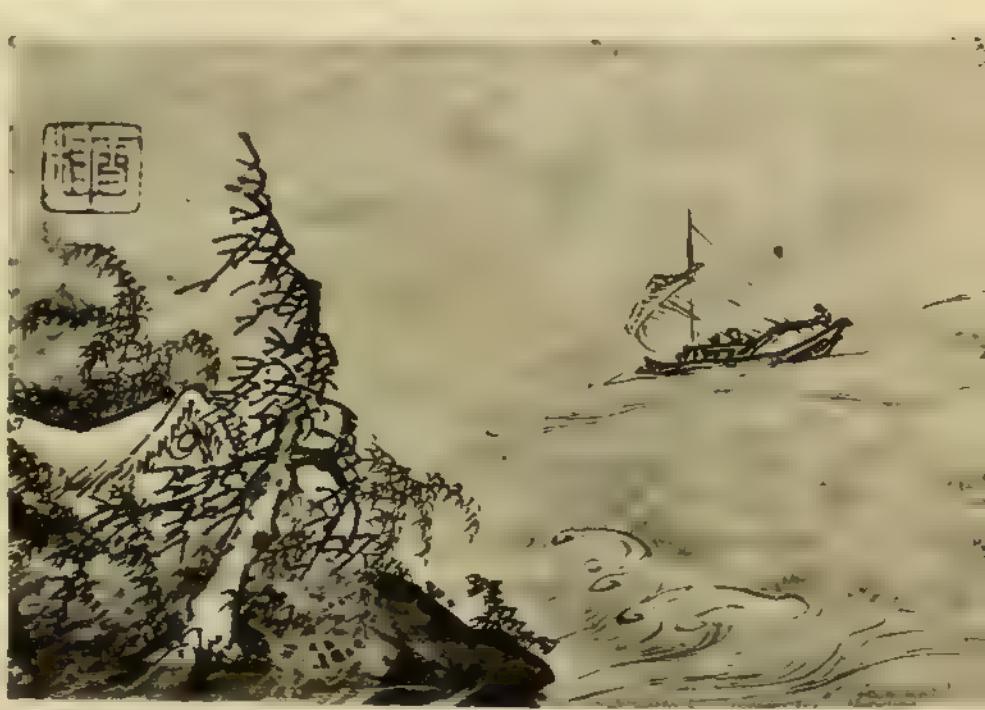
194. "BIRDS AND WATERFALL," BY KANŌ MOTONOBU • Fifteenth century • Height: 178 cm. (70 in.); width: 118 cm. (46.4 in.)

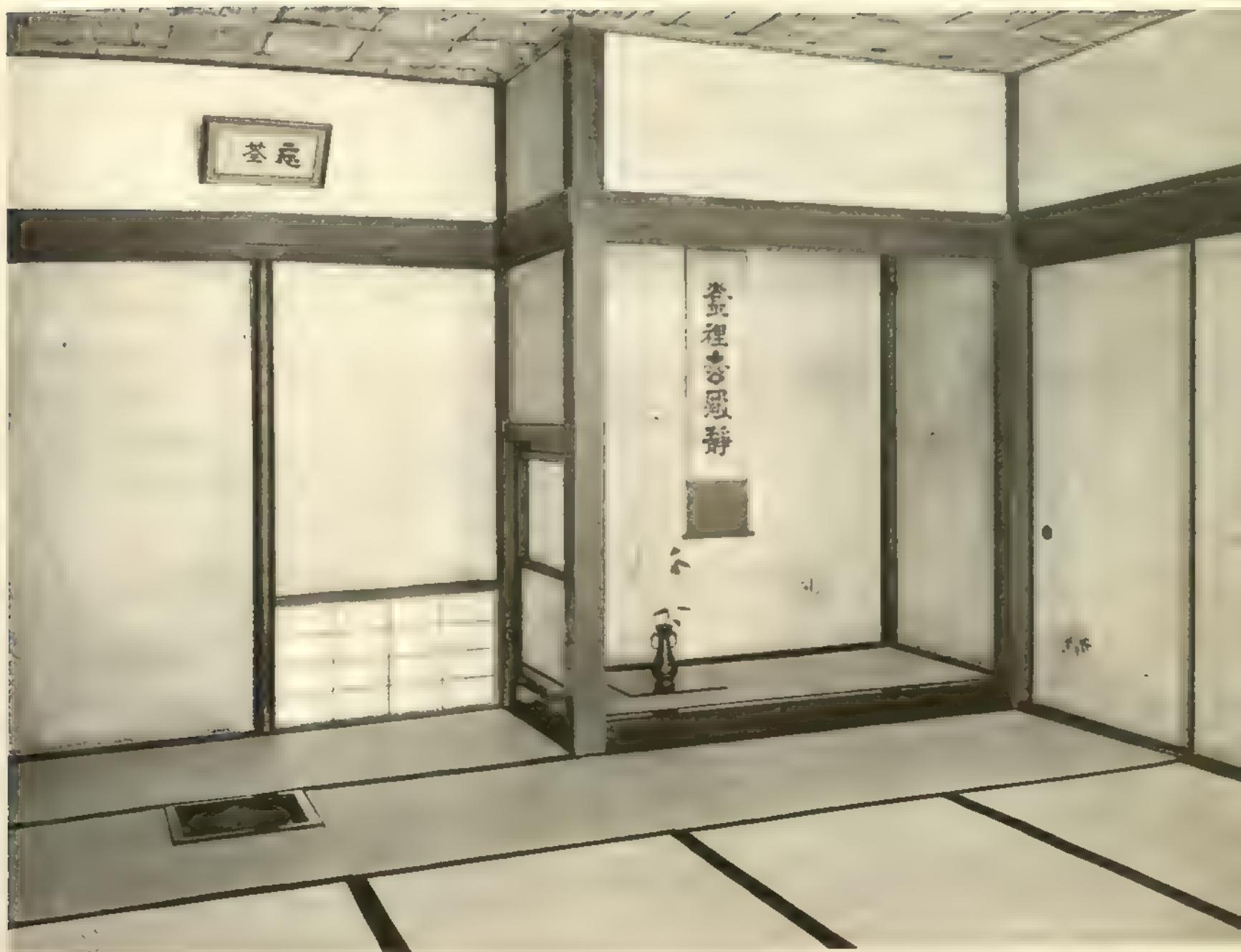


Painted in dark ink with touches of coloring, this remarkably fresh and lively scene shows how deeply the Kanō style was rooted in Chinese ink painting as first developed in Zen circles. Motonobu, the son of the founder of the school, had a strong influence on the development of Kanō traditions which were to receive the support of various shoguns for nearly four centuries. The crisp clarity of his brushwork and his tendency, as shown here, to control if not restrict pictorial depth made it possible for later generations of Kanō masters (Eitoku or Sanraku, for example) to admix areas of bright color and even gold leaf for decorative purposes and still retain the natural qualities of the subject matter.

195. "WIND AND WAVES," BY SESSON • Sixteenth century • Height: 22 cm. (8.6 in.); width: 31.4 cm. (12.3 in.)

Among the many artists who fell under the spell of Sesshū's powerful style of painting was Sesson, a Zen monk who lived in the extreme northeast part of Honshū and came no closer to the metropolitan centers than Kamakura. Nonetheless, he had opportunities to study Sesshū's work as well as Sung and Yüan Chinese painting, and developed a highly personal, expressive style of his own, one marked with turbulence at times and a love of energy well expressed in this small scene of a storm-tossed river-craft.





196. THE TEAHOUSE OF KOHŌ-AN, SUB-TEMPLE OF DAITOKU-JI • *Seventeenth century*

The serving of tea in Zen temples was considered an exercise in spiritual cultivation, and among its many, semi-ritualized aspects were the appreciation of pottery and painting and the art of intelligent conversation. Called the *cha-no-yu*, the ceremony was held in a special chamber or detached teahouse, immaculately clean, furnished with only the simplest of necessities, and imbued with

a rarified harmony of natural colors and textures. The Kohō-an is one of the most celebrated of the many fine teahouses within Daitoku-ji. Although frequently rebuilt, it has retained its unusually large size—its floor comprises twelve tatami mats—and the mood of the oldest Japanese tearooms built in the *shōin* style. The pillars and corner posts are heavy and thick; missing here are niceties of the tiny, rustic cottage-type tearooms which came into fashion in later centuries.

197. IRON TEA KETTLE • *Sixteenth century* • Height: 19 cm. (7.5 in.)

All the furnishings of a tearoom were selected with the utmost care—the kettle, the spoons, the water jars, and tea bowls. This celebrated iron kettle was made in a style greatly favored by the tea masters, for its surface has a rustic, unfinished air, and the water boiling inside makes a melodious rumbling sound. Its decoration appears only after careful scrutiny: five galloping horses shown in low relief; "distant hills" behind them; the dragon-shaped handle on the lid; monster-masks on the ring holders—an interplay between image and abstract texture like that of a dry garden or a "broken ink" landscape painting.





198. NŌ STAGE

At once colorfully splendid as well as composed and restrained, this is a performance of the Nō drama, "Dōjō-ji." The Nō drama and the tea ceremony—arts of disciplined and elegant refinement—were formed under trying circumstances in an age of violent political struggle, but they expressed ideals which had long been gathering forces in the land. They burst upon the world as distinctly Japanese creations, yet each was a synthesis of esthetic traditions, foreign as well as native, which had enriched the spirit of the nation for centuries.

# Supplementary Notes\*

\*NOTES are numbered to correspond with the captions that they supplement. NOTES for the following Figures have been omitted: 1, 52, 143, 157, 166.

## 2. Middle Jōmon ware (縄文土器)

This is called a lamp partly because of the traces of smoke on the surface, and also, with its openwork sides, it could hardly have been used for serving or storing food. If it was a lamp, its form is so eccentric that it might have been used for magical, incantatory purposes rather than as a simple utilitarian object. One can imagine that fire would have been worshiped as something sacred in the Jōmon period.

From Fujimi-machi, Suwa County, Nagano Prefecture.

ber in the Tōhoku region, the northeast part of Honshū island—from Yamagata Prefecture on the east to Aomori at the extreme northern tip of the island. Through the repetition of a standard type, the figures became quite finely wrought and ornate. Strange crown-like headdresses were usually added and the decor on the heavy clothing shown with care, some areas being incised and others scraped away. This statue is clearly of a woman—the breasts are shown—and it can stand upright.

From Monō County, Miyagi Prefecture. Tokyo National Museum.

## 3. Middle Jōmon ware (縄文土器)

While the ornament may suggest basket work or a cage made of braided vines, the decoration is really the result of the free play of the imagination and fancy of the craftsman. The wall of the vessel is thick and heavy, the clay reddish and coarse. Withal, it is an object typical of the exuberance and fantasy of middle Jōmon pottery.

From Fujimi-machi, Suwa County, Nagano Prefecture. Miyasaka collection.

## 4. Earthenware (弥生土器). Late Yayoi period

This is an example of a late Yayoi vessel from the Kantō district. The degree of refinement seen here is the result of an evolution of over three hundred years, beginning in northern Kyūshū and spreading gradually to the northeast parts of Honshū. The thin clay body was skillfully manipulated and fired; the utilitarian aspects of the vessel were honored by its stability and by the well-designed mouth and neck—in contrast to the almost anti-functional, expressionistic style of the neolithic period.

## 5. Clay figurine (dogū) (土偶). Jōmon period

Most dogū do not stand by themselves, but this is a rare one whose base is wide enough to give it stability. The holes in each arm and ear were probably made for hanging ornaments. How this type of object was actually used in worship is a secret still locked in the past.

From Maruko-machi, Chisagata County, Nagano Prefecture. Tokyo National Museum.

## 6. Clay figurine (dogū) (土偶). Jōmon period

This figurine, together with one found nearby which closely resembles it, is a classic example of the freedom and charm of Jōmon period sculpture. Both were richly carved on front and back, and were not made to stand upright. Holes in the shoulders suggest that they may have been suspended from strings, and it is possible that these figures were translations into clay of idols which had previously been made of straw.

From Kashiwazaki, Iwatsuki, Saitama Prefecture. Nakazawa collection.

## 7. Clay figurine (dogū) (土偶). Jōmon period

Hollow figurines of this type, with wide shoulders and small, widespread legs, have been found in considerable num-

## 8. Dōtaku (銅鐸). Middle Yayoi period

These bronze implements must be considered non-utilitarian even though they were given the form of a hanging bell and despite the clappers that were occasionally found with them. Dōtaku of this type have been discovered in all parts of the Chūbu district of central Honshū (the region around Nagoya and Gifu), and it is assumed that they were sacred objects, used possibly in fertility or hunting rituals. Their shapes are both refined and monumental, and their surface ornamentation is highly varied. Among those shown here can be seen designs in the shapes of deer and birds.

Large bell in center from Uzumori, Hyōgo Prefecture; large bell to right from Akugatani, Shizuoka Prefecture. Tokyo National Museum.

## 9. Male and female haniwa figures (埴輪の男女). Sixth century

A rare example of paired statues, these haniwa were discovered in the Kantō district, far from the contemporary centers of Japanese civilization in the Kansai area. The smaller figure has indications of hair on both sides of the head, and is thus probably the male; the female would then be the larger of the two. They seem to be singing and dancing and to belong thus to the class of haniwa figures which depict musicians and other persons involved in mourning ceremonies. Of all haniwa, few are more abstract or show greater economy of means than these.

Found in Kohara-mura, Osato County, Saitama Prefecture.

## 10. The tomb of the Emperor Nintoku (仁德天皇陵). Fifth century

The tombs of the emperors Nintoku and Ōnin, which were built near each other, mark the climax of the custom of constructing giant tumuli. They consumed immense amounts of labor and were major concerns of the throne at the time. Stone chambers in the interior held ceremonial objects interred with the dead, and it is said that nearly twenty thousand haniwa had been placed around the tomb of Nintoku. Traditional Japanese chronology placed the rule of these two emperors in the last years of the third and most of the fourth century A.D., whereas on the basis of modern research, their reigns fell approximately in the last half of the fourth century and the first quarter of the fifth.

Sakai city, Osaka Prefecture.

11. *Seated female figure, haniwa (埴輪の巫女).* Sixth century

In full regalia, seated stiffly on a chair, this is not an ordinary woman but a person of high station, possibly a sorceress or spirit medium. There is great discipline in her pose, which speaks of authority and purpose.

From Oizumi, Gunma Prefecture. Tokyo National Museum.

12. *Head of girl, haniwa (埴輪女子頭部).* Fifth century

Haniwa seem to have been developed in the great plain encompassing the modern Osaka, Nara, and Kyoto (the Kinki district) but they are found in largest numbers in eastern Japan, in the plain surrounding Tokyo. This fine specimen is said to have come from the vicinity of Nintoku's tomb near Osaka and is typical of the finesse of style in the region.

Found in Dōmyō-ji-chō, Minami Kawachi County, Osaka Prefecture.

13. *Wall painting in the Takehara tomb (竹原古墳の壁画).* Sixth century

Northern Kyūshū, in close proximity with both Korea and China, has over forty ancient tombs decorated like those on the mainland, with paintings on the walls of the inner stone chambers. However, it is natural that these paintings would also share in the simplicity and symbolic spirit of the haniwa with which they are contemporary.

Wakamiya-cho, Kurate County, Fukuoka Prefecture.

14. *Bronze mirror ornamented with a design of four houses (家屋文鏡).* Fourth century

Each of the buildings shown on the back of this mirror is different. Two have raised floors on high foundations; on one of these is a balustrade and ladder; on the other, the ridgepole projects forward at each end so that the roof in profile appears to be upside down. A third house has an exaggerated pent gable, which gives the roof roughly an hourglass shape; and the fourth seems to be either a pit-dwelling or a winter house built close to the ground. These probably belonged to persons of high rank. The artist took pains to insert trees between them, perhaps to suggest a forest in the vicinity.

From the Takarazuka tomb, Samita, Kawai-mura, Nara Prefecture. Imperial Household Agency.

15. *Bronze mirror with chokkomon design (直張文鏡).* Fourth century

This peculiar design originated in the Kansai area and spread throughout Japan. It probably bore a magical or exorcistic meaning, for it was used to ornament sacred utensils and tombs.

Found at the Niijyama tomb. Kōryōchō, Nara Prefecture. Imperial Household Agency.

16. *Gilded bronze helmet (金網の兜).* Fifth century

Discovered in a remote site along the east side of Tokyo Bay, this piece of splendid craftsmanship may have been part of the equipment of a military commander dispatched from the capital for the pacification of the eastern provinces. On the bands of the crown of the helmet are shown birds, fish, cows, and the like, engraved with stippled dots—extremely amusing in their symbolic transformations. A cow, for example, is shown pregnant, with the calf visible in her belly.

From the Gion tomb, Kisarazu, Chiba Prefecture. Tokyo National Museum.

17. *The main hall (honden) of the Izumo Shrine (出雲大社本殿).*

This sanctuary is dedicated to the deity Ōkuninushi-no-Mikoto, a Prometheus-like figure who gave medicine and fishing to men, developed the land, punished evil spirits, and the like. It is also the gathering place of all deities of the nation during October and a site, thus, of great sanctity. The main hall has preserved many features of ancient dwellings as known through mirrors and other representa-

tions—the shape of the room, the asymmetrical entrance, and high floor. The various elements of the roof have lost their functional significance, and the curve of the roof admits some continental influence. The present building dates from 1744 and is over twenty-four meters (78.7 feet) high, but according to the shrine tradition, it was originally twice that height, if not more.

Both front and sides are two bays wide; cypress-bark roof. Taisha-machi, Shimane Prefecture.

18. *The inner shrine (naikū), Ise (伊勢の内宮)*

This is dedicated to the founder of the imperial line Amaterasu Ōmikami, the goddess endowed with the virtue of the sun's rays. Originally she was enshrined within the imperial residence, but during the reign of the Emperor Suinin (in A.D. 5 according to tradition), her sanctuary was moved to this deep forest near the Isuzu River on the Ise Peninsula. The fifty-nine rebuildings on record have not greatly distorted its original shape, which is that of an ancient storehouse. Imbued with a sense of purity of form and material, it is placed within the protection of four encircling fences and is not open to the public. The cypress wood used in the *honden* is taken from a special forest preserve in the Kiso mountains.

Facade, three bays wide; side, two bays wide. Thatch roof. Last rebuilding, 1953.

19. *Bearers of food offerings, Ise (神宮の神饌使)*

The daily offerings of food are prepared in kitchens by persons who have been ritually purified. Placed in a special wooden carrying box, they are brought to the offering hall (*heiden*) in front of the inner sanctuary. The priest in the rear of the photograph holds aloft the key with which to open the *heiden* door.

20. *Food offerings (神饌)*

The meals prepared for the deity consist of white rice (raised in specially supervised fields without use of horses or cattle), the bonito fish, seaweed or kelp, abalone, fresh vegetables, fruits, and the like. Served on unglazed pottery plates, these natural products were gathered in a ritual manner from fields, gardens, and zones of the sea reserved exclusively for the shrine.

21. *The outer offering halls (gai heiden), Ise outer shrine (gekū) (外宮の外幣殿)*

The complex of shrines at Ise includes an outer sanctuary (*gekū*) devoted to the Goddess Toyosuke Ōmikami. Like the inaccessible inner sanctuary, its buildings preserve the ancient architectural tradition, but to distinguish it from the *naikū*, there are changes in the number of cross beams at the top and the way of cutting the *chigi* (the crossed raised rafters). The simplicity and refinement of technique exceeds that of the *honden*, and the small shrines surrounding it can be approached and closely studied.

22. *Distant view of Hōryū-ji from the northeast (法隆寺の遠望)*

The main part of the temple, as seen from the rear, is dominated by the towering pagoda. Visible here are other basic parts of the Asuka-style temple compound: the *kondō* ("golden hall," which houses the main cult images) with its very large roof, the *kōdō* ("lecture hall") to the right of the pagoda, and the bell tower directly in line with it. To the far left is the roof of the *chimon* ("central gate"), the entry into the colonnade which encloses the compound. Parts of the monks' dormitories and dining hall can be seen in the left middleground. Not visible are the sutra storage opposite the bell tower, and the great south gate.

23. *Five-story pagoda, Hōryū-ji (法隆寺五重塔)*

Pagodas were originally allotted the central position in temple compounds in East Asia because of the central importance of Sakyamuni Buddha within the faith. In later centuries, however, as Buddhism developed a more elaborate pantheon, the *kondō* was given the dominant position, for it housed the images by which these deities were worshiped.

Hōryū-ji in its present form is transitional between these two stages, for the pagoda and *kondō* share the middle of the enclosure with equal emphasis. The pagoda is probably a reconstruction of an older one, and is roughly datable by an entry in the temple records that the statues in dry clay on the ground floor were made in A.D. 711. The wooden enclosure around the ground floor is for the protection of the interior and was probably added soon after the building was built.

24. *Bronze statue of Yakushi Nyorai* (薬師如来像). *Seventh century*. *Hōryū-ji kondō*

Although the halo inscription, which is dated in A.D. 607, does not name the sculptor, the statue of Yakushi was probably made in the workshop founded by Tori Busshi. Modern scholars have been puzzled by the fact that the halo seems to be more advanced in style than that of the Shaka Trinity, dated sixteen years later, and that the inscription employs terms which were not in use in 607. Moreover, the interior of the Yakushi figure shows evidence of a more orderly and advanced casting technique than that of the Trinity. It is also difficult to account for the subtle differences in the drapery and proportions between the two works. Some scholars feel that the Yakushi image itself was the original *honzon* of the temple and that the halo was made at the time of the temple's reconstruction after the fire of 670. Others feel that both the image and the halo were from the 670's. There are few doubts, however, that this work is an eloquent example of the Tori style.

25. *Shaka Trinity (Śākyamuni and two attendant Bodhisattvas)*. *Kondō, Hōryū-ji* (法隆寺の釈迦三尊). *Seventh century*

The inscription on the back of the halo is dated in the thirty-first year of the reign of the Empress Suiko (A.D. 623). It states that the statue was made for the sake of the soul of Shōtoku Taishi, who had died the preceding year. The donors were his consort, son, and other courtiers, and the sculptor was the celebrated Tori Busshi, who had earlier enjoyed the trust and patronage of the Prince. The enlarged plane of the robe, with its rhythmic fold patterns suspended in front of the pedestal, is a feature found in Chinese sculpture of a century earlier. The same is also true of the facial features and bodily proportions, and yet the style of Tori Busshi possesses its own unique sense of formal organization.

Gilded bronze.

26. *Attendant Bodhisattva from the Shaka Trinity*

The identity of the two flanking Bodhisattvas holding jewels in their hands is uncertain. However, the seven figures in the central halo—the Buddhas of past ages—are reflections of a rather archaic stage in Buddhist theology and differ from the developed Mahāyāna (Daijō) concept of the simultaneous existence of many Buddhas. The bronze casting here shows a high level of technical mastery.

Gilded Bronze.

27. *Kōmoku-ten. Hōryū-ji kondō* (法隆寺の広目天)

The four militant deva kings (Shitennō), symbolic protectors of the Buddhist realm, were originally ancient Indian folk gods who were incorporated into the Buddhist faith. Kōmoku-ten is the guardian of the west; his name is derived from the Sanskrit Virūpāksha, "the deformed- or wide-eyed." Unlike the guardian of the north, Vaiśravana or Bishamon-ten, he was rarely worshiped as an independent deity. According to the inscription on the halo, this statue (and probably the entire set of four) was made by a man active in the mid-seventh century, Yamaguchi-no-Ōguchi-no-Atai. The figures were polychromed; guardians and demons were made from separate blocks of wood.

Camphor wood.

28. *Zōchō-ten. Hōryū-ji kondō* (法隆寺の增長天)

This is Virūdhaka, Regent of the Southern Quadrant. The style of these four guardian figures differs from that of Tori Busshi's works in that the surface details are carved in very low relief and the mood is lighter, less solemn. There are similarities between these guardians and the Kudara

Kannon (Figure 34), reflecting a new stage of development in Japanese sculpture, under the influence perhaps of Chinese art of the Northern Ch'i Dynasty.

Camphor wood.

29. *Canopies, Hōryū-ji kondō* (法隆寺金堂の天蓋). *Late seventh century*

Canopies are one of the devices by which the sanctity of the place of installation of the Buddha images is shown. In their elaborate and highly colored form, they correspond to descriptions in Buddhist texts of gem-encrusted canopies over the heads of the great deities. The same type of object could also be seen in the wall paintings which adorned the *kondō*; and it is assumed thus that the canopies also date from the time of the temple's reconstruction at the end of the seventh century or the beginning of the eighth. The canopy on the east side, however, is a reconstruction of the Kamakura period.

30. *Musician from a canopy* (天蓋の樂天). *Late seventh century*

Angelic maidens (*hiten*) who play musical instruments while flying through the air are called "apsaras" in Sanskrit. They are often seen ornamenting halos, canopies, and temple walls, expressing joy in the presence of the Buddha. The simplicity with which this figure was carved cannot disguise the consummate skill in craftsmanship. Rising scarves form an arabesque honeysuckle pattern, a motif especially popular during the period. Faint traces of coloring still retain their charm.

Polychromed camphor wood.

31. *Phoenix bird from a canopy* (天蓋の鳳凰). *Late seventh century*

The phoenix was an imaginary, sacred bird in ancient Chinese mythology, but was adapted and widely used as an ornament of Buddhist temples. The techniques of wood carving here closely resemble those of the Shitennō figures in the *kondō*, and they may all date from approximately the same time.

32. *The Tamamushi Shrine, Hōryū-ji* (法隆寺の玉虫厨子). *Seventh century*

This tabernacle, built to enshrine a small, bronze statue, was originally kept in a palace or noble mansion. Even though, as a rule, objects for private devotion were not part of a temple's equipment, it was donated to Hōryū-ji at a very early date. In the upper portion, which seems to resemble a palace building, architectural details of brackets, rafters, and roof tiles are probably an accurate guide to the appearances of the original roofs of such early buildings as the Hōryū-ji *kondō*.

Made of wood with colored lacquer ornamentation.

33. *The Bodhisattva's self-sacrifice. Tamamushi Shrine* (玉虫厨子の慈悲開闢図). *Seventh century*

The front and sides of the miniature building open up as doors. Decorating the front doors are two deva guardians; on the right and left sides are painted Bodhisattvas. The worship of Buddhist relics can be seen on the front of the pedestal. On either side are sacrifice scenes: to the right, the Bodhisattva offering his body to starving tigers; to the left, the scene reproduced here. On the rear of the pedestal is Mount Sumeru, the center of the world in Buddhist cosmology.

These scenes are painted over a ground of black lacquer, the shapes being established in flat areas of either tinted lacquer or, as is sometimes claimed, a form of oil paint. The contours are drawn with a heavy iron-wire line in the style of traditional Buddhist painting. Together with the method of continuous narrative (more than one episode of a story shown in a single frame), this technique and the legends themselves are all found in Chinese painting of the Six Dynasties period.

34. *Head of the Kudara Kannon, Hōryū-ji, Nara* (法隆寺の百濟觀音). *Seventh century*

The engraved image of the Buddha in the crown enables us to identify this figure as the deity called Kannon in Japan or Avalokitesvara in India—the embodiment of compassion for mankind and boundless skill in aiding those in distress. It is not known in which temple this statue originally stood. It seems to have come to Hōryū-ji only in the Edo period, when legends were recorded—prompted perhaps by its unique beauty and height—that it had been brought in ancient times from the Korean kingdom of Paekche (which the Japanese call Kudara)—hence its popular name, the Kudara Kannon. There is little question, however, that it was made in Japan or that it is one of the most compelling images in the whole of Buddhist art.

35. *Kudara Kannon, Hōryū-ji* (法隆寺の百濟觀音). *Seventh century*

While this is a typical image of the Bodhisattva Kannon (Avalokitesvara) iconographically speaking, the length of the body is quite extraordinary. Despite its great height, however, it does not have a sense of instability. It was carved of camphor wood, which was widely used for holy images in Japan at the time because the tree itself was revered for its impressive size and beauty and the medicinal qualities of its bark. The carving technique and metal ornaments may also be seen in other Japanese works, such as the Yumedono Kannon and the Shitennō statues at Hōryū-ji.

Polychromed camphor wood.

36. *Bodhisattva in wood, Hōryū-ji* (菩薩像). *Late seventh century*

The six Bodhisattva statues carved of single blocks of camphor wood at Hōryū-ji are from an original set of eight which seem to have been placed in pairs as attendants to four Buddha images in the base of a pagoda. The formal organization of these pieces reflects the strong influence of Chinese sculpture of the Northern Ch'i period, over a half-century earlier; yet a certain austerity and sense of abstraction which characterize that distinctive Chinese style are replaced in these Japanese works by an almost child-like innocence.

37. *Bronze meditating Bodhisattva* (休坐菩薩像). *Seventh century*

On the front rim of the pedestal is an inscription bearing a date in the Chinese cyclical system which is probably equivalent to A.D. 666. The statue is one of fifty-seven small bronze figurines which originated presumably in the Asuka district and were kept in Hōryū-ji until 1878, when they were presented to the Imperial Household collection of the Emperor Meiji. They are now kept in the Tokyo National Museum.

38-39. *Dry clay statues in the five-story pagoda, Hōryū-ji* (法隆寺の塑像). *Eighth century*

Four groups of dry clay figures are placed about the central mast on the ground floor of the five-story pagoda. Each scene is in a mountain setting representing Mount Sumeru, the center of the earth in Buddhist cosmology. The group on the east represents the interview of Vimalakirti and Mañjuśrī; to the north is the death of Śākyamuni; on the west, the division of his relics; and to the south, the appearance of Maitreya Buddha. According to temple records, these groups were made in A.D. 711. Extremely naturalistic in style, they reflect the strong wave of influence from T'ang China which reached Japan about that time. In fact, sculpture in stucco or dry clay was a distinctive feature of the Buddhist artistic tradition throughout Asia, examples having been found in northern and western India, Afghanistan, Thailand, Central Asia, and western China, as well as Japan.

40. *Wall painting, Hōryū-ji kondō* (法隆寺金堂の壁画). *Late seventh century*

The interior of the *kondō* was decorated with wall paintings on the plaster sections between the columns and above the horizontal tie beams. They were done, probably,

about the time of the rebuilding following the fire of A.D. 670 or else in the early years of the eighth century. Paradise scenes were shown on four large panels, individual Bodhisattvas were placed on eight smaller ones; flying angelic figures were placed in the small sections just below the ceiling. This is a detail from wall number six, the Western Paradise of Amitābha (the Sukhāvati). In 1949, these paintings were severely damaged by fire and have been removed from the hall—an irreparable loss of some of the noblest examples of religious art in Asia.

Polychrome on white clay priming.

41. *Amida Trinity. The Shrine of the Lady Tachibana, Hōryū-ji* (橘夫人堂). *Late seventh century*

This small bronze group is placed in a painted shrine said to have been donated by the Lady Tachibana, mother of the devout Empress Kōmyō (A.D. 701-760). The shape and decoration of the wooden shrine are quite similar to that of the canopies of the *kondō*, which must date from about the same time—the late seventh or early eighth century. The style of the bronze group shows a marked advance in design and technique over that of the preceding Asuka period. Despite the metallic surface, there is a softness of effect to which a touch of realism has been added, and also a remarkable rhythmic quality to the ornament in low relief—features which reflect the influence of T'ang China.

Cast bronze.

42. *Yumedono, Hōryū-ji* (法隆寺夢殿). *Eighth century*

This type of octagonal building is called an *endō* (literally, “circular hall”), and is a shape which, even though a novelty in its day, was frequently used in the Nara period for memorial chapels. The Yumedono was built in A.D. 739 by the monk Gyōshin Sōzu in the east precinct of Hōryū-ji as the main hall of a small, independent temple compound. The site was that of the palace of Shōtoku Taishi which had fallen into ruin, much to the dismay of the monk, who erected the Yumedono (or “Hall of Visions”) as a memorial to the soul of the Prince. The name of the hall arises from a legend that Shōtoku, while deep in meditation at this spot, had a vision of a deity who resolved his religious doubts. The hall has been frequently repaired and its original appearances somewhat altered; still it is a handsome and fitting memorial.

43. *The Guze Kannon, Yumedono* (夢殿の救世觀音). *Seventh century*

The Guze Kannon is a form of the Bodhisattva Avalokitesvara as the universal saviour; after his death, Shōtoku Taishi himself came to be worshiped as a manifestation of this deity. This statue, said to have been worshiped by the Prince, is actually older than the Yumedono itself. It was made the *honzon* of the building by Gyōshin Sōzu, and for many centuries remained a secret image in a shrine in the central axis of the building. Even today it is shown infrequently to the public, and its condition is extraordinarily good: the gold leaf on the surface, although dulled with age, is so well preserved that the work appears to be made of metal. In its accentuated smile, large eyes and nose, it is closely related to the style of Tori Busshi.

Made of joined blocks of camphor wood.

44. *Tenjukoku Mandara, Chūgū-ji* (天寿図曼荼羅). *Seventh century*

These fragments of ancient embroidery are now preserved in the Chūgū-ji nunnery; originally, however, they belonged to the monastery of Hōryū-ji nearby. From an inscription which could be read when the work was intact, the circumstances of their origin were recorded. Upon the death of Shōtoku Taishi in A.D. 622, his wife, the Princess Tachibana-no-Ōiratsume, had some artists (whose names are listed) make a drawing of the Paradise (Tenjukoku) in which the Prince was thought to dwell. Using these, the Princess, together with her husband's ladies in waiting, embroidered two large curtains. The existing fragments are too few in number to permit a reconstruction of the original works, but as relics of ancient dyeing techniques, as well as of pictorial composition, they throw precious light on the age and its sentiments.

45. *The Bodhisattva in contemplation, Chūgū-ji* (中宮寺の  
弥勒菩薩). *Seventh century*

According to the temple tradition, this is an image of the Nyoirin Kannon (see Note to Figure 102); however, that deity was introduced into Nara in the late eighth or ninth centuries by Esoteric Buddhism. In the seventh century, this pose ("half cross-legged in contemplation") was reserved usually for the Bodhisattva Maitreya, although occasionally Sakyamuni was also shown this way. The feeling of an overflowing gentleness, in contrast to the austerity of the Tori style, is possibly the result of changes which took place in the religious atmosphere of the time. The statue was originally coated with gold leaf and given ornamental gilt bronze fittings (now lost), whose shapes are still faintly visible. In its current state, however, the bare surface is a glistening black.

Made of joined blocks of camphor wood.

46. *Kokūzō Bodhisattva, Hōrin-ji* (法輪寺の虚空藏菩薩).  
*Seventh century*

Hōrin-ji is an ancient temple a short distance from Hōryū-ji and similar to it in layout, although much smaller in scale. This image also bears the name of a deity of Esoteric Buddhism, Kokūzō Bosatsu (see Notes, Figures 97, 98), but it should be considered a conventional image of Kannon (Avalokiteśvara). Diametrically different from the long bodily form of the Kudara Kannon, the torso is short, the hands and head are large; the folds of the garments are shown with a feeling of stiffness. This style of representation is found in numerous small bronze Buddhist figures of the late Asuka period, giving thus an approximate date for this statue.

Wood.

47. *Eastern Pagoda, Yakushi-ji* (薬師寺の東塔). *Eighth century*

Of the two pagodas which originally stood at Yakushi-ji, only the eastern one remains today. Protective corridors with a roof were built around each of the three stories of the tower. Such corridors had been added at Hōryū-ji to the ground floors of both the *kondō* and pagoda at a very early date in order to shelter the interiors and to provide an additional ambulatory. Esthetically somewhat awkward, these corridors were built around the upper stories of the Yakushi-ji pagoda, perhaps in an experimental spirit which was never again repeated. The bracketing which supports the eaves shows a greater delicacy and complexity than that of Hōryū-ji.

48-49. *Shō-Kannon, Tōin-dō, Yakushi-ji* (薬師寺の聖觀音).  
*Eighth century*

As at Hōryū-ji, a subordinate sanctuary called the *tō-in*, or "east precinct," was erected at Yakushi-ji at an early date. During the Middle Ages, this remarkable statue of the Shō-Kannon (Arya Avalokiteśvara) was moved into the Tōin-dō to serve as its *honzon*. The manner by which the thin robe is depicted adhering to the legs and the exceptionally rich, jeweled ornamentation are reflections of a new wave of esthetic influence from T'ang China. Behind this, however, lie the bodily canons and sensuous stylistic spirit of Indian metal sculpture. The high quality of the bronze casting may be seen in the delicate details, a great advance in the use of the lost-wax (*cire perdue*) technique. Some of the ornaments of the head are missing, and the halo is of recent date.

Cast-bronze, gilded.

50-51. *Yakushi Trinity, Yakushi-ji* (薬師寺の薬師三尊).  
*Eighth century*

These three giant images are the *honzon* of the temple, enshrined in the *kondō*. Scholars are uncertain whether they were made in the late seventh century for the original Yakushi-ji and then moved with the temple to Nara, or whether they were made in the 720's after the temple had been re-established. The latter seems the more plausible, but in either case, the statues show advances in many ways over previous imagery: in the technique of casting on a large scale, in the skillful admixture of subtle realism, in the rhythmic interrelationship of the three figures, and in

the sumptuous ornament. The two flanking Bodhisattvas are those who regularly accompany Yakushi, the Lord of Healing: Nikb (Sūryaprabha) and Gakkō (Candraprabha), personifications of the luster of the sun and moon. The halos are of recent date.

Gilded, cast bronze.

53. *Kichijō-ten, Yakushi-ji* (薬師寺の吉祥天). *Eighth century*

Kichijō-ten originated as the ancient Indian goddess of beauty and wealth, Sri Lakshmi, and was imported to China and Japan as part of the vast Buddhist pantheon. This painting, strongly influenced by T'ang Chinese prototypes, shows the goddess holding a gem and dressed in the manner of a lady of the T'ang court. It was used as the *honzon* of a ceremony which was very popular in Nara at the time, "The Rite of Repentance in Worship of the Goddess Sri." Before the painting, devotees expressed their repentance for sins and transgressions, in return for which they expected to receive forgiveness, happiness, and prosperity.

Opaque coloring over hemp.

54. *Kondō, Tōshōdai-ji* (唐招提寺金堂). *Eighth century*

The temple was founded in A.D. 759 by the Chinese monk Ganjin (Chien-chen) and combined many traits of continental architecture and sculpture with those of the Nara period in its final, most mature phase. The *kondō*, built between 759 and 764, differs considerably in proportion and layout from the *kondō* at Hōryū-ji; where the older structure is almost square in plan and its cult images face both the north and south, here the hall is long and narrow and its images are all arrayed to the south. The roof of this hall has been refurbished, its ridgepole raised, and its slope made steeper; thus its exterior proportions differ somewhat from the original.

Hipped tile roof.

55. *Interior of the kondō* (金堂の内部)

The main cult images of the *kondō* are a trinity of Birushana flanked by Yakushi and the Thousand-armed Kannon. The first two are made of hollow dry lacquer, a method which permitted sculpture on the same giant scale as at Yakushi-ji but with more modest technical equipment than is needed in bronze casting. Moreover, the modeling of these Tōshōdai-ji figures is considerably more static and austere than that of the Yakushi-ji trinity, less ornate and sensual. Wood figures of Indra and Brahman and the Four Guardian Kings on a much smaller scale complete the ensemble, which fills the rather narrow hall and looms before the devotee more impressively perhaps than any other of the ancient altar groups.

56. *Bodhisattva figure in wood, Tōshōdai-ji* (唐招提寺の  
衆寶王菩薩). *Eighth century*

Tōshōdai-ji was one of the temples where a revival of wood carving took place at the very end of the Nara period. A large number of wooden statues are preserved there, having once been installed in subsidiary halls which are now lost; and it is possible that Chinese wood carvers were included in the entourage of Ganjin when he arrived in Japan. This method of using a massive log of cedar for the head, torso, and legs of a statue became a predominant one in Japan throughout the ninth and tenth centuries, until it was supplanted by the assembled-wood technique. This Bodhisattva figure has realistic overtones, particularly in the feeling of volume in its corpulent body, a style which was popular in the Buddhist towns of the oasis trade routes in Central Asia, from which it came to T'ang China before its transmission to Japan.

According to temple tradition, the statue shown here or one similar to it represents the Bodhisattva called Shūhō (the Many-jeweled King), one of the twenty-five Bodhisattvas who accompany the Buddha Amitābha; but the identification is rather tenuous.

Single block of cedar wood.

57. *Lecture hall, Tōshōdai-ji* (唐招提寺講堂). *Eighth century*

This structure is the only existing specimen of court

architecture of the Nara period, although somewhat altered by repairs. It was originally built as one of two assembly halls (*chōshū-den*) in the Imperial Court compound in Nara, then was given to the temple, moved timber by timber, and reconstructed as the lecture hall. Visible on the right is the bell tower dating from the Kamakura period.

The tile roof is both hipped and gabled.

58. *Portrait of the monk Ganjin (Chien-chen)* (鑑真和尚像). Eighth century

This portrait of the founder of Tōshōdai-ji was made in hollow dry lacquer in the same technique used for the cult images of the *kondō*. A rather malleable medium, lacquer was well adapted to a realistic style of depiction. Portraits of Ganjin were also made in China, a custom of memorializing a temple founder or great teacher which was of great antiquity there and was adopted by Japanese Buddhists as well.

Dry lacquer.

59. *Founder's hall (kaizan-dō), Tōshōdai-ji* (唐招提寺開山堂)

Halls which enshrined memorial portraits became a common feature of Japanese Buddhist compounds during the Heian period. At Tōshōdai-ji, ceremonies in honor of the soul of Ganjin have long been held in the *kaizan-dō* and in the lecture hall on June 6, the anniversary date of his death. The long building in the foreground was originally the monks' dormitory.

60. *Overall view of Tōshōdai-ji* (唐招提寺の全景)

Photographed from the air over the northeast corner of the compound, the picture shows the lecture hall, the *kondō*, the south gate, the bell tower, and the relic hall. Obscured by the pine trees at the far right are the remains of the ordination platform. Farm buildings and paddy fields lie between Tōshōdai-ji and Yakushi-ji, faintly visible in the forests of the left middle-ground—an area once part of the thriving life of the capital.

61. *A view of Nara* (奈良の遠望)

Looking down from Mount Mikasa over Tōdai-ji, once the foremost official temple of the Empire, one sees the massive bulk of the Daibutsu-den and its great roof, capped with gilded ornaments shaped like the tail of an owl. Off in the distance to the right floats the pagoda of Kōfuku-ji. These two monasteries once were immensely wealthy and crowded with fine halls and statuary. Now they are reduced to shadows of their former grandeur and overrun with throngs of tourism, yet enough remains to give important works of ancient art their proper setting.

62-63. *Bronze lantern before the Daibutsu-den, Tōdai-ji* (東大寺大仏殿前の燈籠). Eighth century

This splendid object dates from a time when the donation of lamps to a temple, itself the source of the light of the spirit, was an act charged with great emotion and significance. Its scale is bold and the craftsmanship in casting exceedingly fine, befitting an object dedicated to the Daibutsu. The doors of the fire chamber are ornamented with angelic musicians, heavy and ornate, and with running lions seen from above—motifs strongly influenced by the decorative arts of T'ang China.

Cast bronze.

64. *Interior of the Daibutsu-den, Tōdai-ji* (大仏殿の内部)

Popularly called the Daibutsu (the Great Buddha), this colossal image is the symbol of one of the most abstruse of all theological concepts: that of a great generative force which lies at the heart of all creation, so immense in its power that the human mind cannot grasp it, so subtle in effect that it permeates everything, the very root principle of all things in existence—all men, all minds, all deities. This concept is far removed from the simpler doctrines of early Buddhism, and was developed by Indian speculative philosophers, both Buddhist and Hindu, who used many

names to designate it. In the *Avatamsaka Sūtra (Kegon-kyō)*, the text which inspired the Emperor Shōmu and his religious advisers to build the Daibutsu, it was given the epithet Lord of Great Brilliance or The Great Illuminator (Vairocana in Sanskrit). In Japanese this was transliterated as Birushana, or else translated as Dainichi (the Great Sun).

65. *The Sangatsu-dō of Tōdai-ji* (東大寺三月堂)

This is the only one of Tōdai-ji's ancient devotional halls to have escaped destruction. Here, the ceremonial reading of the *Lonza Sutra (Hokke-kyō)* has been held each March, the third month of the year (*sangatsu*); hence the building is called either the *Hokke-dō* or, more commonly, the *Sangatsu-dō*. The half of the building to the right is an addition of the Kamakura period, a space for public worship apart from the main sanctum. To the left, beneath the pyramidal roof, is the original structure of the Nara period which is almost square in floor plan, like the *kondō* at Hōryū-ji. Not visible in the photograph is the neighboring *Nigatsu-dō*, the hall where ceremonies are held marking the end of a period of monastic retreat and austerities during February (*nigatsu*).

Facade is divided into eight bays, the sides into five. Tile roof.

66. *Interior of the Sangatsu-dō* (三月堂の内部)

While the interior is a veritable treasure house of statuary of the Nara period, the dais and the arrangement of the figures date only from the Kamakura period, and their original position and number is unknown. The central and main object of worship is a form of the Bodhisattva Kannon which reflects the influence of Esoteric or Tantric Buddhism, then gaining great strength in India and China. Shown on a great scale with six arms, it is the Fukūkensaku Kannon, or Amoghapāśa, the lord whose noose is unfailing, that is the cord of salvation held out to aid those in distress. Kannon statue made of hollow dry lacquer.

67. *Shūhōgō-jin, Sangatsu-dō* (三月堂の執金剛神). Eighth century

Brandishing a thunderbolt, this is Vajradhāra, one of the two Benevolent Kings (Ni-ō) who are guardians of the Buddhist realm and are usually stationed in the entry gates of temple compounds. This statue has been kept in a closed shrine for centuries; it is shown only on the anniversary in December of the death of the monk Rōben, who was the spiritual adviser to the Emperor Shōmu and is said to have worshiped this image. Numerous legends of this sort adhere to the *Sangatsu-dō*, including the one that a flight of bees swarmed from the topknot of this statue and drove away the forces of Taira-no-Masakado which threatened the hall in the late tenth century—precisely the same type of legend which has been told about similar guardian figures in Central Asia and India.

Unbaked clay.

68. *Gakkō, Sangatsu-dō, Tōdai-ji* (三月堂の月光菩薩). Eighth century

This statue and its companion are now called Nikkō and Gakkō (Bodhisattvas named for the luster of the sun and moon), but most likely they were formerly enshrined in another hall under the names of Indra and Brahma (Taishaku-ten and Bonten). When moved to the *Sangatsu-dō*, which already owned large, dry-lacquer statues of Indra and Brahma, these smaller clay figures were renamed. They serve to remind us that even though the sculptors of the eighth century were fascinated by the problems of realism, they were also capable of idealization of form in the traditional sense. In these figures they sought for balance, perfection of form, and grace; even so, they did achieve a considerable amount of realism in the garment folds, deftly rendered in the pliable medium of soft clay.

Polychromed clay.

69. *The monk Chōgen Shōnin* (重源上人像). Early thirteenth century. Tōdai-ji

Shunjōbō Chōgen (1120-1206) was one of the dedicated monks to whom the history of Japanese art is so deeply

indebted. A man of vast influence during his lifetime, he went three times to Sung China, returning with texts, paintings, and even craftsmen. He was learned in Esoteric and Pure Land Buddhism, and once traveled with Eisai, the founder of the Rinzai school of Zen in Japan. His last great achievement was the reconstruction project at Tōdai-ji, for he raised most of the funds and supervised the recasting of the Daibutsu, the rebuilding of the Nandai-mon, and the like—even to the point of going into the forests to select timbers. He commissioned the sculptor Kaikei to do many of the sculptural projects at Tōdai-ji, and it is thought that this portrait may have been done by Kaikei or his assistants soon after Chōgen's death. It is enshrined in a special founder's hall (*kaizan-dō*) near the great bell tower of Tōdai-ji overlooking the Daibutsu-den.

70. *Kongō Rikishi, Sangatsu-dō* (三月堂の金剛力士). Eighth century

This is one of the two large statues of the Niō on the altar itself, and it closely resembles the statue of the same type in dry clay kept as a secret image at the rear of the hall (see Figure 67). It is interesting to compare two versions of the same subject so close in time and intent, for there are subtle differences resulting from both the talent of the artists and also the media employed. The way in which this figure's hair bristles with rage shows clearly the special qualities of the lacquer technique.

Painted dry lacquer.

71-72-73. *Three of the Four Guardian Kings, Kaidan-in* (戒壇院の持国天・增長天・広目天). Eighth century

At the four corners of the ordination platform are placed clay statues of the Four Guardian Kings in unbaked clay, classical examples of the realistic style of the Nara period. Closely resembling the Shūkōngō-jin of the Hokke-dō, they may well have been produced by the same workshop that specialized in the modeling of clay images. Unfortunately the early history of these statues is unknown; they probably were originally installed in another hall nearby and later moved into the Kaidan-in. Their coloring has almost all flaked away, but traces of its former brilliance may be seen in the crevices.

Dry clay.

74-75. *Shōsō-in* (正倉院の校倉). Eighth century

Warehouses for rice, cloth, or the like were commonly built near palatial mansions and in temple compounds. The giant storehouse of Tōdai-ji, called the Shōsō-in—its scale in keeping with the magnitude of the temple itself—is the largest of all extant examples and probably was completed about the same time as the bronze Daibutsu. The main portion of its treasure was donated by the Empress Kōmyō on June 21, 756, but objects were added throughout that year and occasionally thereafter as late as 768. The treasure remained attached to Tōdai-ji until the modern era, when it was taken under the custody of the Imperial Household Agency. In recent years, samples of its contents have been placed on public display during the autumn in the Nara Museum.

Facade is divided into nine bays; sides divided into three bays; roof is hipped and tiled.

76. *Bottom surface of the five-string biwa, Shōsō-in* (正倉院の五絃琵琶). Eighth century

The *biwa* is a lute-like instrument which originated in the West—some forms in India, others in Iran and West Asia. This specimen is unique for having a straight neck and five strings; the usual ones have four strings. All of its wooden surfaces are decorated with inlaid designs, even the neck and tuning keys. On the upper side, at the plectrum guard, is a charming scene of a man riding a running camel and playing a *biwa*; above him is a banana plant. This motif is Iranian in origin and is typical of the taste for exotic things which fascinated court circles in eighth-century China and Japan.

77. *Genkan, Shōsō-in* (正倉院の阮咸). Eighth century

Resembling a *biwa* with a flat body, this is the only

known specimen of the *genkan*, a musical instrument occasionally noted in ancient records. On its upper side, the plectrum guard is a circle of painted leather ornamented with a romantic scene of two ladies and a gentleman listening to a third lady play this instrument beneath a flowering plum tree. This and the *biwa* above were among the first objects donated by the Empress Kōmyō to the Daibutsu.

78. *Lacquered ewer, Shōsō-in* (正倉院の漆胡瓶). Eighth century

This wine vessel was made in China in imitation of Iranian examples in silver. It was made, however, of delicate strips of bamboo woven together like a fine basket and then covered with layers of black lacquer. For the rich surface decoration, the floral and animal forms were cut out in layers and removed from the lacquer ground, which was then filled with gold and silver leaf cut to the correct shape. A silver chain joins the removable lid to the body.

79. *Mirror inlaid with mother-of-pearl and amber, Shōsō-in* (正倉院の螺鈿鏡). Eighth century

Traditionally, Chinese mirrors had been made chiefly of bronze with decorations in low relief on their backs. But the Imperial T'ang courts, in their quest for physical splendor, sponsored the decoration of mirrors in colorful new materials—a taste which the court in Nara shared with enthusiasm.

80. *Silver incense burner, Shōsō-in* (正倉院の銀薰炉). Eighth century

Although incense was used primarily in Buddhist devotions, the Nara aristocracy delighted in rare scents for their own sake and eagerly imported them from abroad. This device was used to burn incense amid a person's clothing, and for safety's sake, a series of rings and pivots like a gimbal were put inside to keep the iron fire-plate horizontal. The design pattern of lions and *hōsōge* (imaginary flowers rather like peonies) was a favorite of the time.

81. *North Circular Hall (Hokuen-dō), Kōfuku-ji* (興福寺北円堂). Thirteenth century

Octagonal halls such as this one or the Yumedono at Hōryū-ji were intended as memorial structures. Kōfuku-ji was the family temple of the powerful Fujiwara clan, and the Hokuen-dō was built in honor of the head of the family, Fubito, who died in A.D. 720. Its fourth and final reconstruction occurred in A.D. 1207, a time when the so-called *Tenchi-ku* or "Indian style" of architecture was current in Japan. This added a certain delicacy in proportion and bracketing to the more solemn, majestic spirit of the traditional Japanese style.

82. *South Circular Hall (Nanen-dō), Kōfuku-ji* (興福寺南円堂). Eighteenth century

This hall was built in A.D. 813 in fulfillment of the final wishes of the mother of the powerful courtier Fujiwara Fuyutsugu. It was repeatedly burned, however, and its present form is the reconstruction of the mid-eighteenth century, one which unfortunately lost the harmonious proportions of the ancient type. The Nanen-dō is often crowded with devotees because it is counted as the ninth of the thirty-three temples in western Japan sacred to the Bodhisattva Kannon, and is thus an obligatory pilgrimage site.

83. *Ashura, Kōfuku-ji* (興福寺の阿修羅). Eighth century

Ashura is derived from the Asuras of ancient Indian mythology, hordes of demons who were constantly fighting the benevolent Hindu gods. As adapted by Buddhist mythology, they became one of the eight classes of fierce gods who protect the Buddhist realm (the Hachi Bushū). This figure was thus one of a set of eight placed around a statue of Śākyamuni in the west *kondō*. Together with statues of the Ten Disciples of the Buddha, they were ordered in A.D. 734 by the Empress Kōmyō for the sake of her mother, the Lady Tachibana, and were made in the workshop of the naturalized Japanese, Shogun Manpuku. They were built up with hemp cloth saturated with lacquer and

stretched over a light wooden armature, then coated with lacquer and painted.

84. *Subodai, Kōfuku-ji* (興福寺の須菩提). Eighth century

This imaginary portrait of Subhūti is from the celebrated set of the Ten Disciples of the Buddha which were made in the same workshop as the Eight Classes of Guardians (Hachi Busshū) and installed with them in the west *hondō* of Kōfuku-ji. Today only six of the original ten remain, but each is clearly individualized in face and body, reflecting the strong concern with realism, an important tendency of Buddhist art in Tang China.

Hollow dry lacquer.

85-87. *Imaginary portraits of Muchaku (Asanga) and Seishin (Vasubandhu), Kōfuku-ji* (興福寺の無拘・世親). Thirteenth century

The Kōfuku-ji sculpture workshop, under the direction of the Buddhist master Unkei, produced this pair of imaginary portraits of Asanga and Vasubandhu, two Indian monks of the fifth century A.D. who were considered founding teachers of the Hossō sect to which Kōfuku-ji belonged. These large-sized portraits were made in A.D. 1208 and installed in the North Circular Hall flanking a statue of Maitreya Buddha. Awesome and grave in mood, they are among the noblest examples of the new realism of the Kamakura period.

Assembled wood construction; polychromed.

86. *Kongō Rikishi, Kōfuku-ji* (興福寺の金剛力士). Thirteenth century

One of the two Niō (Benevolent Kings) who serve as guardians at the main gateway of a Buddhist temple, this work is thought to have been carved around 1190-1199 by Jōkei, a follower and possibly a son of the master Unkei. The style, which combines meticulous realism with dynamic movement, was perfected by Unkei at the time of the restorations of Kōfuku-ji and Tōdai-ji at the beginning of the century, and was continued by several generations of followers. There are startling similarities between figures like this and Italian sculpture of the seventeenth century in the baroque style.

Assembled wood.

88. *Approach path to the Kasuga Shrine* (春日大社の参道)

When Kōfuku-ji was moved to Nara, the Kasuga Shrine was established on the hillside overlooking the temple. The four main deities enshrined there served as protectors of the temple and as tutelary deities of the Fujiwara family; the connections between the shrine and the Kōfuku-ji were once extremely close. Even after the fall of the Fujiwaras, the shrine was maintained through the devotions and gifts of the people at large—as testified by the presence of over a thousand hanging lamps and seventeen hundred stone lanterns. These are lighted in February, for the ceremony of Setsubun (a festival celebrating the advent of spring according to the lunar calendar), and in August, for the Bon Festival (the Buddhist All Souls' Day), presenting one of the grand spectacles of the ancient southern capital.

89. *Sacred dance at the Kasuga Taisha* (春日大社の大和舞)

Because of the long centuries of patronage by the Fujiwara family, the Kasuga Shrine has been steeped in traditional dance and music of the imperial court and aristocracy. Preserved here is the form of court entertainment called *bugaku*, as well as the *Yamato-mai*, an ancient ritual folk-dance. The Nō drama is also performed following major festivals. Costumes, musical instruments, and masks are carefully tended as the shrine faithfully maintains these ancient art forms.

90. *Basara, one of the Twelve Divine Generals of Shin-Yakushi-ji* (新薬師寺の夜叉羅大将). Eighth century

The Jūni Shinshō, the Twelve Divine Generals, are described in the scriptures as guardians of each of the twelve vows of compassion made by Yakushi in order to aid and

cure mankind. It is said that this set of dry clay figures had been brought from the Iwabuchi-dera, at the foot of nearby Mount Kasuga, which had fallen into ruin. An inscription was discovered on the pedestal of one of the figures stating that it was made in the Tempyō period (A.D. 729-767)—most likely in the latter part. The figures were somewhat hastily executed and lack the quality of others in the same medium, such as those in the Kaidan-in; but the expression in their faces still has great strength and power.

Polychromed unbaked clay.

91. *Main hall (hondō), Shin-Yakushi-ji* (新薬師寺本堂). Eighth century

Dedicated to Yakushi, the Buddha of Healing, this temple was ordered by the Empress Kōmyō in A.D. 747 at the time of an illness of the Emperor Shōmu. The main hall extant today is not the original *hondō*; and even though the temple was burned and rebuilt at the end of the eighth century and the main hall reconstructed in the tenth, it has preserved the original plan, dimensions, and spirit of the Nara period.

92. *Interior of Shin-Yakushi-ji* (新薬師寺の内部)

The statue of Yakushi Nyorai, made chiefly from a single, massive block of wood, dates probably from the very end of the Nara period. Esthetically it shares much in common with the standing Yakushi statue in Jingo-ji, Kyoto; for in their stolid and brooding quality, they both anticipate the stylistic developments of the early Heian period.

93. *Detail of court ladies in a garden, from an illustrated sutra* (過去現在因縁経部分). Eighth century

Early Buddhism was very much centered upon the person and teachings of its historic founder, Śākyamuni. In keeping with the Indian idea of the transmigration of the soul after a person dies, his biographies told of both his most recent incarnation and also of the many previous ones in which he accumulated the spiritual merit (*karma*) which led to his final Enlightenment. The *Kako Genzai Inga-kyō* (the "Sutra of Past and Present Karma") is one such text, and illustrated versions brought from China were copied with great fidelity in the Nara period. Fragments of these are preserved today in the Tokyo Fine Arts University, the Jōbon Rendai-ji in Kyoto, the Hōon-ji in Kyoto Prefecture, and elsewhere. Even at the time they were painted, the pictorial style was an archaic one and unusually simplified, but the mode of composition, in which the story unfolds in a continuous narrative, had considerable influence upon later Japanese scroll painting.

Color on paper.

94. *The path to Jingo-ji* (神護寺への道)

Jingo-ji is said to have been located originally in the Kawachi district, east of Osaka. Called Shingan-ji, it was the family temple of the loyal minister Wake-no-Kiyomaro; but with Kiyomaro's desire to reform the faith, the temple was moved by his sons to this remote site deep in the mountains west of modern Kyoto. Jingo-ji later housed some of the most celebrated figures in the history of Japanese Buddhism: Kūkai and Saichō, who were pioneers of Esoteric Buddhism in Japan; Kakuyū (or Toba Sōjō) and Mongaku Shōnin, two of the leading clerics of the later Fujiwara period; Myōe Shōnin, who led the revival of the Kegon school in the middle Kamakura period; and the Emperor Go-Shirakawa, who lived at Jingo-ji after abdicating the throne in A.D. 1158 and made it a major center of political power.

95-96. *Yakushi Nyorai, Jingo-ji* (神護寺の薬師如来). About A.D. 799

This statue of the Buddha of healing may have been brought from the Kawachi district to Jingo-ji when the temple was moved. It reflects dissatisfaction with the illusionism of the Nara styles and shows a search for a deeper spirituality. Its style is not immediately pleasing to modern taste, but it was one which struck a responsive chord in ninth-century Japan and was widely adopted. Statues in

more or less this same manner can still be seen in Murō-ji, Gangō-ji, Tachibana-dera, Shin-Yakushi-ji, and elsewhere. Cypress wood.

97-98. *Godaikokuzō Bodhisattvas, Jingo-ji* (神護寺の五大虚空藏). *Mid-ninth century*

Symbolically, the Five Great Kokuzō Bodhisattvas are emanations of the Akāśagarbha, the Womb of the Void, and are the embodiments of five forms of wisdom and achievement—purity, abundance of talent, abundance of fortune, and the like. These images served as the main cult objects of an Esoteric Buddhist ritual aimed at the acquisition of wealth and the avoidance of calamity. They were made about A.D. 848 in accordance with the vow of the Emperor Nimmō, and were installed in Jingo-ji's *tahō-to*, a single-story pagoda whose shape is also peculiar to Esoteric Buddhism. The sculptural techniques are typical of this particular style of the early Heian period. The wood was heavily coated with a plaster-like priming and then painted; the hair tresses were modeled in dry lacquer. However, the surface color and movable implements have been subject to restoration over the centuries.

Cypress wood.

99. *Kōya-san* (高野山)

The monk Kūkai explored Mount Kōya in A.D. 816 seeking an appropriate site for a seminary of the Shingon branch of Esoteric Buddhism and for his own meditation. Having received an imperial grant, he began building operations, and three years later the *hondō* was completed. Structures were gradually added, but because of innumerable fires, most of them have been lost, although some of their treasures have been preserved. Visible to the left is the roof of the Kompon Daitō, the main pagoda at Kōya, built in recent decades chiefly in ferroconcrete.

100. *Ritual implements of Esoteric Buddhism* (密教の法具)

In its elaborate liturgy, Tantric Buddhism employed many unusual implements. Four of the more important types are shown here, made of gilt and cast bronze, and usually are placed on the altar in a special bronze dish. The bell with a five-pronged handle (*goko-rei*) is used to mark stages of a prayer recital and, among other things, symbolizes through its fading ring the fleeting quality of the world as known through the senses. The dagger-like thunderbolt (*kongō-sho*) originated in India as the *vajra*, the weapon of Indra, Vedic lord of rainfall. In Tantric Buddhism, it became the symbol of the indestructible diamond-like wisdom which can dispel ignorance and evil. Shown here are the one-, three-, and five-pronged forms, each with its distinct symbolic value.

101. *Descent of Amida and his heavenly host* (阿弥陀聖衆來迎図). *Late eleventh or early twelfth century*. *Kōya-san, Reihō-kan*

This is a rare instance where the scale of a Japanese painting approaches that of the large murals found in Chinese Buddhist temples or, indeed, those of the Italian Renaissance. Thirty-one figures are arranged in almost symphonic complexity, with the linear currents of the cloud forms weaving in and around them. Traditionally, this work is said to have been painted by the Tendai theologian Genshin (Eshin Sōzu, 942-1017) in accordance with his own mystic vision of the Raigō. Stylistically, however, it seems to be more advanced than the wall paintings of the Hōō-dō at Uji of about 1053 and to have been painted as much as a century after Genshin's death. Genshin's essays and poems devoted to the Pure Land of Amida, however, were largely responsible for the revival of the cult in the Heian period, and for centuries, this painting was kept as a secret image on Mt. Hiei, where Genshin had lived. In the conflagration set by Oda Nobunaga in 1571, it was saved and transferred to Kōya-san, where it was shared by several sanctuaries. In recent years, it has been on display in the Reihō-kan (the temple museum).

102. *Nyoirin Kannon, Kanshin-ji* (觀心寺の如意輪觀音). *Ninth century*

Holding in one hand the Jewel of Enlightenment

and the Wheel of the Law in another, this deity is believed to respond quickly to the prayers of the devout and thus is widely worshiped. The Kanshin-ji statue is mentioned in an entry in the temple's records as early as A.D. 882, and was probably made a generation earlier. Except for the arms and left leg, it was carved from a single block of cypress wood, which was primed with plaster and painted. Although the movable attributes and the flames on the aureole are of recent vintage, this is the best-preserved example of polychromed sculpture of the early Heian period.

Cypress wood.

103. *The rock-cut Buddha image at Ōno* (大野の石仏). *Thirteenth century*

Maitreya Buddha is engraved on the cliff face overlooking the Uda River at the small temple of Ōno-ji, marking the entry of the valley leading to Murō-ji. This elegant stone image was dedicated in A.D. 1209 in a ceremony which attracted the retired Emperor Go-Toba. One tradition holds that it was carved by Chinese artisans; the fluid line quality of the draperies and the full features of the face would tend to bear this out.

104. *Five-story pagoda, Murō-ji* (室生寺の五重塔). *Late eighth or early ninth century*

Murō-ji was first built around A.D. 780-782, and this tiny pagoda, in its form and building technique, seems to belong to that period and to be the oldest structure in the compound. The slight curvature of the eaves gives it a subtle grace; the roof itself is made of cypress bark, a rarity in pagodas and one of the earliest uses of this strictly Japanese material in Buddhist architecture.

105. *Seated Buddha, Murō-ji* (室生寺の釈迦如来). *Ninth century*

This method of carving folds of cloth is called the rolling-wave style (*hōma-shiki*), by which a slightly peaked, sharp ridge is placed between each of the heavier, rounded folds. This adds an extra and somewhat arbitrary shadow, strengthening the play of light and dark in a rather pictorial way. Indeed, it has been speculated that this effect originated in the use of Chinese copybooks with pictures of celebrated Indian images. The Murō-ji statue is often labeled Śākyamuni, but the hand and arm positions suggest that it is probably Bhaishajyaguru (Yakushi Nyorai).

Hinoki cedar with traces of plaster.

106. *Kondō, Murō-ji* (室生寺の金堂). *Ninth century*

This was built in the early Heian period, slightly later than the founding of the temple, but the extra bay along the front was added much later. Despite these changes, the building has a remarkable sense of harmony with its surroundings and is one of the rare specimens of early Heian period architecture. In the interior, as well as the exterior, antique building techniques can still be seen.

107. *Interior of the kondō, Murō-ji* (室生寺金堂の内部)

Arrayed beneath the latticed ceiling of the inner sanctuary are standing wooden images of Śākyamuni, Mañjuśrī, the Eleven-headed Avalokitesvara, Bhaishajyaguru, and Kṣitigarbha, each bearing its own painted wooden halo. Each figure varies slightly from the others, but a style distinctive of Murō-ji can be detected throughout in the light chisel marks, which impart a mobile, fluid beauty over the surface. Standing before them are the rather humorous images of the Twelve Deva Warriors, special protectors of the healing Buddha—relieving the atmosphere of austerity and rigor.

Śākyamuni Buddhas, ninth or tenth century.

108. *The Konponchū-dō of Enryaku-ji* (延暦寺の根本中堂)

Inaugurated during the period 782-805, this hall was originally three small buildings which were later joined together as one. Its interior is typical of a Tendai place of worship, with an outer hall where the lay devotees offer prayer and an inner sanctum, cavernously dark, which is

separated by a grill from the outer hall and set on a considerably lower level. There the monks perform such rituals as the blazing Goma ceremony before the complex altar which extends almost the entire width of the hall and is comprised of three separate units: one dedicated to Bhaishajyaguru (Yakushi), the others dedicated to Saichō and to the deity Vaisravana (Bishamonten). The present hall was reconstructed in A.D. 1640, but it has preserved the ancient building traditions of the Tendai sect.

109. *A sutra box in gilt bronze* (金銅の経箱). Eleventh century

Recently excavated, this box held a copy of the *Lotus Sutra* believed to be the one copied by the Lady Jōtōmon-in, daughter of the powerful minister Fujiwara Michinaga and consort of the Emperor Ichijō. It was buried in A.D. 1031 for the sake of posterity and with the prayer that the Lady would rejoin her family in Paradise. The occasion of its burial was the two-hundredth anniversary of a copy of the sutra made by the celebrated monk Jikaku Daishi (Ennin), who had lived in a thatched hut at the site. The Nyōbō-dō, now in ruins, was built to mark this place and was a center for the ritual copying of the *Lotus Sutra* by laymen.

Kept at Enryaku-ji, Shiga Prefecture.

110. *Interior of the lecture hall, Kyōōgokoku-ji (Tōji)* (教王護国寺講堂の内部). Ninth century

This arrangement of twenty-one large statues was designed by Kūkai (Kōbō Daishi) himself in A.D. 829 as a three-dimensional version of the pictorial mandalas which outline the processes by which spirit had become matter and, conversely, by which the soul of man can find its way back to its essential origins. Seated in the center of the platform is the personification of the prime creative principle, Vairocana Buddha. He is surrounded by the other four supreme Buddhas. To the east is the group of the Five Great Bodhisattvas (Go-bosatsu), embodiments of different forms of perfect and indestructible wisdom. To the west are the Five Radiant Kings (Godai Myō-ō), shown here. The Four Guardian Kings (Shitennō) are placed in the usual manner at the four corners of the platform, joined by Indra (Taishaku-ten) and Brahman (Bonten) at either end. The statues of the Five Radiant Kings date from the period 834-848, whereas six of the statues in the other two main groups are later replacements.

Podocarpus wood.

111. *Mandala (detail of center section), Tōji, Kyoto* (曼荼羅). Late ninth or early tenth century

This *Taizōkai* mandala is one of the best preserved and oldest of the colored mandalas in Japan, only a few decades later than the ones found on the interior walls of the pagoda at Daigo-ji dated A.D. 951. It is paired with a *Kongōkai* mandala of the same age in the usual set of two used in Esoteric rituals. Shingon monks were trained in the complex meaning of such diagrams, which were employed by them in meditation, in baptismal ceremonies, and in the regular rituals of the temple; and the two diagrams were often mounted on large panels set along the sides of the *chancel* of Shingon temples.

112-113. *Male and female Shinto deities, Matsuo Shrine, Kyoto* (松尾神社の男女神). Ninth century

The historic Matsuo Jinja originated as the family shrine of the powerful Hata family, and was long connected with Kōryū-ji, an ancient temple in the western part of Kyoto. The remarkable statues of Shinto deities at the Shrine must have been made by a prominent Buddhist sculptor of the time, probably the last decades of the ninth century; for although clearly distinguished from Buddhist sculpture, they share elements in common, such as the carving of garment folds in the wave-like pattern called *hompashiki*. The names of the deities have been lost, but with a quality of portraiture about them, they may have represented deified ancestors.

Polychromed wood.

114. *General view of the Kyoto Imperial Palace* (京都御所)

The Kyoto Imperial Palace has had an unusually complex history, for it was subject to recurring perils—earthquakes, fires, dynastic disputes—and has been frequently destroyed. At the time of the original layout of the city in the late eighth century, the Palace was located about a mile west of the current one, though at the same latitude, at the north end of town. It was the capstone of the plan of the city, which was 3 by 3½ miles square and divided into an orderly checkerboard pattern of streets like that of Nara—the entire system being based on a Chinese prototype, probably of the Sui and T'ang capital at Ch'angan. The north-south avenue which divided the city in two parts began at the south gate of the Palace enclosure; the system of numbered avenues running east and west began with First Avenue about the latitude of the Throne Hall. The current Palace, called the Gosho, was built chiefly between 1789 and 1800, and lacks two of the most important compounds of the ancient Palace: the Chōdō-in, housing the offices of state and the Throne Hall, and the Buraku-in, the center for state rituals and entertainment.

115. *The Shishin-den, Kyoto Imperial Palace* (紫宸殿)

The Shishin-den is the chief ceremonial hall within the modern palace enclosure, but in the palaces of the Heian period, it was an audience hall within the residential area, and high state rituals were performed elsewhere. The entire complex of state buildings has not been reconstructed, and some of their functions have been transferred to the Shishin-den, especially the coronation ritual. The building is an affirmation of Japanese taste in the use of unpainted cypress wood and its cypress-bark roof, and the austere gravel forecourt. The latter is enclosed with three gates, of which the main ceremonial one is on the south, the Shōmei-mon.

116. *Interior of the Shishin-den* (紫宸殿の内部)

The structure of the Shishin-den is that of a nobleman's residence of the Heian period, a type of domestic architecture now called the *shinden-sukuri*. A veranda runs around all four sides of the building, roofed by deeply projecting eaves. Ranks of columns rise from the broad floors, and the underside of the vast roof, seen through the rafters, imparts a sense of great scale and solemnity. Behind the thrones of the Emperor (Takamikura) and Empress (Michōdai) are screens painted with figures of thirty-two Chinese sages.

117. *Seiryō-den, Kyoto Imperial Palace* (清涼殿)

The Seiryō-den ("pure, cool hall") was intended to house the everyday life and minor ceremonials of the Sovereign. However, the Tsune-goten ("ordinary palace") was added to the compound to provide more comfortable quarters, and as a result, the former reverted primarily to ceremonial functions. The Seiryō-den is also built in the *shinden-sukuri* style, unpainted and largely open to its surrounding gardens. The garden on the east is severely plain, but those opening off other chambers are more colorful.

118. *From The Tales of Genji, illustrated handscroll* (源氏物語絵巻). Twelfth century

The oldest remaining illustrated version of the *Genji Monogatari* was painted early in the twelfth century, approximately a century after the classic novel was written by the Lady Murasaki. It originally consisted of illustrations of the important events of all fifty-four chapters, and may have comprised as many as ten scrolls. All that has survived are nineteen paintings, mounted as single framed panels and found chiefly in the Tokugawa Reimei-kai (the Tokugawa collection) and the Gotō Museum, both in Tokyo. The names of the artists are unknown, but there is no question that they worked in a strictly secular, courtly atmosphere, filled with the emotional values of the aristocracy and reflecting little of contemporary Buddhist arts.

Polychromed paper. Tokugawa Reimei-kai, Tokyo.

119. *From the Shigisan Engi, illustrated handscroll* (信貴山縹起絵巻). Twelfth century

This section is taken from the first of three scrolls

depicting the miraculous deeds of a monk attached to the Chōgosonshi-ji, a small temple on Mount Shigi, southwest of Nara. The first scroll relates the manner by which the monk, Myōren Shōnin, caused the rice granary of a thoughtless patron to fly in the air through his magic powers, gained by the worship of Bishamonten, the chief deity worshiped at the temple. The second deals with his miraculous curing of an illness of the Emperor Daigo; and the third deals with his sister, a nun who had been separated from him and searched to find him. The text portions of the scroll are lost, but the stories appear in an old collection of tales, the *Ujishū Monogatari* (edited 1212-1230) and other anthologies.

Polychromed paper. Chōgosonshi-ji.

120. *The Ban Dainagon Ekotoba, illustrated handscroll* (伴大納言絵詞). Twelfth century

The plot of the scheming minister Ban Dainagon (or more correctly, Tomo-no-Dainagon) took place during the reign of the Emperor Seiwa (A.D. 858-876) and is included in the anthology of stories, the *Ujishū Monogatari*. In order to embarrass a rival for power, the minister had a gate of the Imperial Palace, the Otenmon, burned and tried to cast the blame on his rival. Due to an argument among servants, however, the conspiracy was discovered. This painted version of the story dates from the late twelfth century and consists of three scrolls which successfully depict both the raucous excitement of the populace and the bitter grief of the minister's family when he is unmasked, bringing the full emotional range of the *Yamato-e* together in a single work.

Polychromed paper. Sakai collection, Tokyo.

121. *Text of the Lotus Sutra written on fan-shaped paper* (扇面古写經). Twelfth century

Using paper originally intended for a fan, the *Hokkekyō* and commentary in ten scrolls were copied and made into folding albums. Today, five albums remain in the ancient Shitennō-ji in Osaka, one book in the Tokyo National Museum, and a few leaves in private collections. As illuminated sutras, they show extraordinary ingenuity of design, and some of them were made by a simple form of block printing. Although the scenes of everyday life of both the aristocracy and the common people are not actually related to the text, the fusion of sacred and profane implied here has important theological overtones.

Shitennō-ji, Osaka.

122. *Amulet covers, Shitennō-ji* (四天王寺の懸守)

Amulets which were worn when women ventured out from their homes reflect the sumptuous taste of the aristocracy as the Heian period drew to a close, for the covers were made with utmost care and expense. Even the woven strings, made with an arrow-notch design, show the meticulous concern for tasteful decor.

123. *A page from The Anthology of the Thirty-six Poets, Nishi Hongan-ji* (西本願寺の三十六人家集). Twelfth century

This collection of poems was originally the property of the imperial family, but in 1549, the Emperor Go-Nara presented it to the monk Shōnyo of the Hongan-ji temple. Because the temple was originally located at Ishiyama in Osaka, the remaining parts of the collection are known as the Ishiyama set. The collection consists of nearly three thousand pages ornamented in a great variety of styles and techniques.

124. *Lacquered toiletries box with design of floating wheels* (片輪車の手箱). Twelfth century

Around the middle of the Heian period, lavishly ornamented toiletries boxes of this kind came into great vogue. The swelling contours of the lid and body give the box a subtle softness, while the surface design transforms an ordinary event into a scene of poetic beauty. The interior of the box is decorated with equal finesse by the scenes of flowering grasses of the four seasons.

Tokyo National Museum.

125-126. *Satirical drawings, Kōzan-ji* (高山寺の鳥獸人物絵画). Twelfth century

The artist to whom these scrolls are conventionally attributed is Kakukyū (or Toba Sōjō), a theologian and painter of the Tendai sect who lived from 1053 to 1140. However, most scholars agree that the authorship and precise dating are unknown; moreover, there are enough differences in style between the two scrolls in which animals predominate and the two in which men predominate to see them as the work of more than one artist. Most likely, they were done by monks in the painting workshop at Kōzan-ji as relief from the rigors of the more traditional religious themes. Despite their spontaneous, informal spirit, they were carefully preserved because of their obviously high quality. In the descriptive technique, there are analogies to the *Yamato-e* style as seen in the scrolls of the *Shigisan Engi*. *Sōri* (ink) on paper.

127. *Kiyomizu-dera* (清水寺)

This temple is said to have been founded in the early Heian period by the warrior Sakanoue Tamuramaro; the current *honden* was reconstructed after a devastating fire in 1622, but was a careful copy of the older building. Resting atop many columns, which are tied and buttressed in a complex manner, the hall projects outward over the steep incline of the hillside. The interior of the *honden* is divided into an inner and outer sanctum in the classical manner of an Esoteric Buddhist ceremonial hall. In the center of its porch is a viewing platform, which is flanked by side pavilions and corridors.

128. *Five-story pagoda, Daigo-ji* (醍醐寺の五重塔). Tenth century

The pagoda was completed in A.D. 952, twenty years after it had been originally planned. It was built on a generous scale, in an orderly and traditional manner, and has survived the centuries remarkably well. Its latest repair and thorough renovation was completed in 1959. Its position in the temple layout was balanced not by another pagoda, as at Yakushi-ji, but by a shrine dedicated to a Shinto god, the tutelary deity of the site—further evidence of the conscious fusion of Esoteric Buddhism and the native religion. The structural system of the pagoda, particularly the corner bracketing, shows the complexity of mid-Heian period architecture. The roof is tiled.

129. *Detail of wall painting, interior of the pagoda* (塔内の壁画). Tenth century

In Shingon Buddhism, mandalas were used to outline essential religious and philosophical concepts: the origins of matter, the relationship of matter and spirit, the way in which the mind is to be concentrated in meditation, and so on. Two main mandalas were used in its rituals, each demonstrating an aspect of the great first principle of existence; the Taizōkai and Kongōkai mandalas, the former symbolizing the underlying principle of the Lord's existence, the latter the understanding of this existence. Both mandalas were painted around the central mast of the Daigo-ji pagoda, showing how this abstract theological system of Esoteric Buddhism had come to replace the simpler pietism of the cult of relics, which was the origin of the pagoda form.

Polychromed wood.

130. *Garden and palatial buildings of the Sambō-in, Daigo-ji* (三宝院の假山と庭). Late sixteenth century

Buildings at this site date back to the twelfth century, but were frequently lost to fire. In 1598, on the occasion of his famous cherry-blossom-viewing party, Toyotomi Hideyoshi ordered the reconstruction and enlargement of the Sambō-in, and the work continued well after his death, until 1606. The structural system combines the traditional *shinden* style of the Heian capital with the new *shoin* style being developed in the Momoyama period. The garden was designed with lavish care, with waterfalls and islands, and hundreds of rocks and shrubs brought specially for the purpose.

131. *The karamon of the Sambō-in, Daigo-ji* (三宝院の廊門). Late sixteenth century

In his preparations for the cherry-blossom party, Hideyoshi restored many of the halls at Daigo-ji. This karamon was either moved down from his castle at nearby Fushimi, Momoyama, or else it was built on the spot. It is a rare specimen of early Momoyama period architecture in a subdued, modest spirit.

132. *The Uji River gorge and the Byōdō-in* (宇治川と平等院)

The Chancellor Fujiwara Michinaga retired from office to practice Buddhist meditation and austerities at his country villa on this site. His son Yorimichi converted the estate into a temple in 1052, and over the next three decades, it became a very elaborate compound. The chief relic of its past is the hall dedicated to Amitābha, popularly called the Phoenix Hall (Hōō-dō), whose plan indeed resembles a bird in flight with its side wings and a rear corridor like a tail.

133. *General view of the Phoenix Hall (Hōō-dō), Byōdō-in* (鳳凰堂の全貌). Eleventh century

The Phoenix Hall is divided into a central hall housing the chief cult image, with wings off to each side and a corridor (whose original use is uncertain) in the rear. The roofs of heavy gray tile are extremely varied in appearance. The roof over the central hall is hipped and gabled and is crowned by two bronze statues of phoenixes on the ridge. Lower eaves protect the portico. The side wings have a simple gabled roof, but the end pavilions are capped with pyramidal shapes.

134. *Canopy, Phoenix Hall* (鳳凰堂の天蓋). Eleventh century

Installed for the same symbolic reasons as the canopies of the *hondō* at Hōryū-ji, this complex of intricately carved wooden panels was probably produced by the workshop of Jōchō Busshi, which made the main cult image beneath. Great manual dexterity and refined craftsmanship were major features of this workshop's style.

Gilded wood.

135-136. *Angelic musicians, Phoenix Hall* (鳳凰堂の飛天). Eleventh century

These fifty-two figurines carved in semi-relief are among the treasures of the temple. Although subject to repairs and later restorations (one figure is of the Meiji period), the group as a whole belongs to the style of Jōchō's workshop. The hands of at least four different sculptors can be detected in them.

Gilded and polychromed wood.

137. *Amitābha Buddha, Phoenix Hall* (鳳凰堂の本尊). Eleventh century

This is the most celebrated work known to have been made by Jōchō, whose fame as the leading master of his day far outstrips the number of existing examples from his hand. It was dedicated at an elaborate ceremony in 1053, four years before his death. Assembled from many small blocks of wood, the image is largely hollow inside and thus relatively light in weight. At the time of repairs in recent years, a beautifully painted lotus pedestal was found in the aperture, its top inscribed with an elaborate prayer formula dedicated to Amitābha and written in Sanskrit. This statue is often considered one of the most distinctive and originally Japanese interpretations of the Buddha figure, and this style became the model for subsequent representations of Amitābha.

Assembled wood construction.

138-139. *Door paintings, Phoenix Hall* (鳳凰堂の壁画). Eleventh century

The wall and door paintings of the Hōō-dō were based on the *Sahāvatī ryūha*, "Descriptions (or Manifestations) of the Land of Bliss." The nine scenes of the descent of Amitābha (*Amida raijō*) relate to the notion that the Paradise is divided into nine regions, and those reborn there are divided into nine classes according to the

nature and intensity of their beliefs. The paintings have been badly worn and defaced; only fragments are preserved, but the level of accomplishment is extremely high. They must have been done by a workshop whose skill and reputation was comparable to that of Jōchō.

140. *Interior of the Amida-dō, Hōkai-ji* (法界寺阿弥陀堂の内部). Twelfth century

This statue is one of a number of large Amitābha figures in wood in the Kyoto area which were based on the prototype established by Jōchō. Its precise date and origin is unknown, but there is a possibility that it was produced in Jōchō's workshop after the master's death. The *honzan* of the Phoenix Hall is more lively and ornate, whereas this one is reserved and quiet. Perhaps a touch of the sadness and tribulations of the imperial court can be detected in this figure within the ample hall.

Assembled wood.

141. *Flying angel; wall painting, Hōkai-ji* (天人の壁画). Twelfth century

In each of twelve wall panels high above the tie beams surrounding the figure of Amitābha were painted flying angels. They belong to the very end of the Heian period and reflect a new wave of influence in art and religion from Sung China which was just beginning and would increase in strength throughout the thirteenth century. This may be seen in the features of the faces, which are rather coarse, in the deep shading, and in the fluid, painterly line quality. The more meticulous and ornate pictorial style at the Phoenix Hall belongs to an older tradition.

142. *Amida-dō, Hōkai-ji* (法界寺の阿弥陀堂). Twelfth century

Hōkai-ji stands on the site where Hino-no-Sukenari built a country estate. According to ancient records, two or three halls dedicated to Amitābha were built there during the Heian period; but it is unclear which of them has survived as the current one. The influence of the domestic building style of the Heian capital, the so-called *shinden-suturi*, is evident in the porch which encloses the building and in the cypress-bark roof. Interestingly, the roof-line of the porch is broken and raised at the entrance way in much the same manner as that of the Phoenix Hall of the Byōdō-in.

144. *Distant view of the Itsukushima Shrine* (嚴島神社の遠望)

The shrine honors the goddess Ichikishimahime-no-mikoto and two other daughters of the storm god Susa-no-ō. It was founded in A.D. 592, but when taken under the patronage of Taira-no-Kiyomori in the mid-twelfth century, it was turned into a large and splendid establishment. The shrine traditions claim that prior to this time, the island itself was considered sacred and ordinary men forbidden even to set foot on it. Thus the sanctuary was built on pilings out in the water and could be approached by laymen from the mainland by ship only, passing through the *torii* (gate). The current structures are the result of restorations in the thirteenth and sixteenth centuries, but the old forms were faithfully preserved.

145. *The corridors of the Itsukushima Shrine* (嚴島神社の迴廊)

The long, handsome corridors are about 1,020 feet in length, joining the shrine buildings with each other and the mainland. The main shrine consists primarily of the *honden* ("main sanctuary") and the *heiden* ("offering hall") and the *haraiden* ("hall of purification"). To one side is a secondary shrine with the same set of buildings, built over the water on a slightly smaller scale. When the tide is full and the hundreds of hanging lamps lit, the natural beauty and sense of isolation from the ordinary world are unequalled.

146-147. *Sutra scrolls donated by the Taira family, Itsukushima Shrine* (平家納経とその箱). Twelfth century

Of the thirty-three scrolls given by the Heike to the Shrine, twenty-eight present one chapter each of the *Lotus Sutra*. One other scroll contains the dedicatory text. The remaining four titles include the *Sukhāvatī ryūha* and

*Amitābha sutras* (both centered on the Pure Land creed), a sutra explaining meditation upon the Bodhisattva Samata-bhadra (Fugen); and the last is a *Prajñāpāramitā* (*Haranya*) text. Written on the back of the dedicatory scroll is the date of presentation, 1164. Although there have been restorations and repairs, the ensemble offers an authentic impression of the taste and unlimited resources of the Taira family in its prime. The picture illustrated here is from the twenty-seventh chapter of the *Lotus Sutra*, in which the Indian King Subhavyūha, his family, and the women of the court become worthy of receiving the teaching of the True Law. The picture depicts two court women holding rosaries; the cranes and rocks and flowers in the background probably stand for words in an elaborate picture puzzle related to the text, but the meaning is no longer clear.

148. *Butterfly dance at the Itsukushima Shrine* (嚴島社頭の胡蝶舞)

Called the *kochō-mai*, this dance features four young men wearing butterfly wings and one dressed as a *karyobinga* (the Indian *kalavinka*, or cuckoo bird). An illustration of an ancient Chinese legend, the music is of Korean origin but the dance form itself was devised in Japan and practiced commonly by the youths of the Heian capital. Such rare and charming survivals can be deeply moving to the modern spectator.

149. *Dance mask of Batō, Itsukushima Shrine* (舞楽面の拔頭). Twelfth century

According to the inscription inside this mask, it was made in Kyoto in 1173 by the sculptor Gyōmei Busshi (otherwise unknown) and was copied from a mask in the Sonshō-ji temple there, then given to the Itsukushima Shrine. The *bugaku* dance in which this is used has been handed down by a single family, father to son, attached to the Itsukushima Shrine for centuries.

Lacquered wood.

150. *Dance mask of Genjoraku, Itsukushima Shrine* (舞楽面の還城楽). Twelfth century

Like the previous mask, this was also made in 1173 in Kyoto as a copy of a mask in the Sonshō-ji. A set of *bugaku* masks almost identical to these in Itsukushima are found at Hōryū-ji. They are older, having been carved in 1144, but in the subtleties of carving and expression are less exciting than these.

Lacquered wood.

151. *Armor with deep blue yarn, Itsukushima Shrine* (紺糸装の大鎧). Twelfth century

Said to be the bequest of Taira-no-Shigemori, son of the Shrine's founder, Kiyomori, this suit is distinguished by the use of blue yarns to join together the leather and small black-lacquered iron plates. Because it was actually worn, the sleeves and neck-hole are quite large. The gallant officers of the capital were very much aware of the amorous appeal of their trappings, and vied with each other in commissioning equipment from the fine craftsmen of the city.

152. *Amida hall at Shiramizu* (白木の阿弥陀堂). Twelfth century

This hall was built in 1160 at Shiramizu, near the official barrier at Nakoso. It was donated by the widow of Taira-no-Norimichi, the deceased governor of the locale, in hopes of thus securing the well-being of his soul. She was the daughter of Fujiwara Hidehira, virtually the independent ruler in the northernmost provinces. It is a classical example of an Amida hall as generally built at the time, with its graceful pyramidal roof originally covered with reed thatch but now with sod. It has lost the ornament which crowned the peak of the roof, the *hōshu*, the flaming jewel probably made of bronze.

153. *Amida Trinity, interior of the Amida-dō, Shiramizu* (白木阿弥陀堂内の阿弥陀三尊). Twelfth century

The trinity of Amitābha flanked by Avalokiteśvara

(Kannon) and Mahāsthāmaprapti (Seishi), his two active attendants, stand on the image platform along with two guardian deva kings. Undoubtedly carved in one of the Kyoto ateliers working in the tradition of Jōchō, this set of figures is imbued with a delicacy which verges on the effete, and the drapery is so deftly modeled that it is almost realistic in effect. The openwork halo and pedestals are original, and were carved with the extreme dexterity and finesse of the decorative arts of the day.

154. *The Konjiki-dō, Hiraizumi* (平泉の金色堂). Twelfth century

This Amida hall was originally part of the large temple called Chūson-ji, and its name—the "Hall of Golden Hue" or sometimes Hikari-dō, the "Hall of Brilliance"—was taken from the use of bright gold leaf throughout the interior. According to an inscription on one of the interior columns, it was begun in 1124 by the most powerful of the Fujiwara barons of the north, Kiyohira. Built both as an *Amida-dō* and a funerary hall, the bodies of his son and grandson were later placed there and separate altar platforms built for them. It was customary during the Heian period to bring corpses or ashes into an *Amida-dō* to pray for the soul's rebirth in Paradise, and it was a natural step to install the remains near the altar. In the later part of the Kamakura period, the small building was simply enclosed in a larger structure for protection.

Inner building, pyramidal wooden roof with planks cut to the shape of tiles.

155. *Interior of the Konjiki-dō* (金色堂の内部). Twelfth century

Beneath the central image platform, the body of Fujiwara Kiyohira was placed. To the right was that of his son Motohira, and to the left his grandson, Hidehira—the remains mummified and given lavish costumes in the caskets. The three sets of images on the platforms each consist of the following: Amitābha flanked by Avalokiteśvara and Mahāsthāmaprapti, then six identical statues of Kṣitigarbha (Jizō), the Bodhisattva who compassionately aids souls in each of the six stages of sentient existence (including those in Hell) to find their way to Paradise. Two deva guardians complete the sets.

156. *Pendant discs (keman), Konjiki-dō* (金色堂の華蓋). Twelfth century

Twelve metal *keman* have been preserved in the Konjiki-dō, but in them three different styles of execution can be seen, a reflection of the manner in which the hall was equipped for each of the three successive burials. The object reproduced here is from the oldest group, a set of six identical *keman* which hung over the central dia. The birds were covered with gold leaf, the surrounding circular part with silver.

158. *Dainichi, Chūson-ji* (中尊寺の一宇金輪). Twelfth century

This type of Dainichi (Mahāvairocana) image is called the Ichiji Kinrin and is a strictly Esoteric Buddhist figure. It symbolizes Dainichi as containing within himself all other deities of the pantheon, which is to say all forms of being and cognition. This concept is reinforced by the hand gesture whose basic significance is that of the union of spiritual and material realms. The original location of this statue at Chūson-ji is unknown, and it has been heavily restored. The back half of the image is missing; whether intentionally or otherwise is not known. The eyes and *urna* are of inlaid crystal.

159. *Garden of the Mōtsu-ji compound, Hiraizumi* (毛越寺の庭)

According to tradition, Mōtsu-ji was founded in A.D. 850 by Jikaku Daishi, better known as Ennin, the monk of the Tendai sect who traveled in T'ang China and, after his return, spread the doctrines of his sect throughout this region. During the middle of the twelfth century, the temple was refurbished and built up on a lavish scale by the three prosperous generations of Fujiwaras in Hiraizumi. In 1189, however, as the Shogun Minamoto-no-Yoritomo was consolidating his hold on the nation, his armies broke the power of

these barons, and the temple compound was put to the torch by the leader of the doomed fourth generation, Yasuhira.

160. *The Tsurugaoka Hachiman Shrine, Kamakura* (鎌倉の鶴岡八幡宮)

The foremost sanctuary of the war god Hachiman in all Japan has long been the Iwashimizu Shrine near Kyoto, and a branch of it was established in 1051 at the village of Yuigahama near Kamakura by the warrior Minamoto-no-Yoriyoshi. His distant descendant Yoritomo moved the branch to its present site (the hill called Tsurugaoka) as the keystone of the city plan of Kamakura, the seat of Yoritomo's military government; one of the *torii* (gates) of the shrine, however, still remains at Yuigahama. The shrine has been frequently damaged by fire, and most of the structures currently standing were built in 1828.

161. *Minamoto-no-Yoritomo (detail), Jingo-ji, Kyoto* (神護寺の源頼朝). Late twelfth century

The painter of this portrait is said to have been Fujiwara-no-Takanobu (1142-1205), a courtier known from historical records to have been a master of *muse-e* ("likeness drawing"), the subtle art of depicting the individuality of a face. This portrait of Yoritomo was one of a set of five which were commissioned of Takanobu by the Emperor Goshirakawa in A.D. 1188 to be hung in the *Sensō-in*, a dwelling hall at Jingo-ji where the Emperor stayed after he had abdicated the throne. The set also included a portrait of the Emperor himself, which has been lost, and those of his other prominent supporters: Taira-no-Shigemori (the son of Kiyomori), Fujiwara-no-Mitsuyoshi, and Taira-no-Narfusa (painting also lost).

Color on silk.

162. *Minamoto-no-Yoritomo* (源頼朝). Late twelfth or thirteenth century

This statue was originally placed in the Shirahata-gū, a shrine within the precincts of the Tsurugaoka Hachiman-gū at Kamakura. When compared with the painted portrait in Jingo-ji, it seems to have depicted Yoritomo (who died in 1199) at a later stage of life. It is one of three such statues of major political figures of the day which have survived as evidence of the growth of a tradition of secular portrait sculpture around Kamakura. The others are of Uesugi Shigefusa and the Regent Hōjō Tokiyori, and together they represent the equivalent in wood of the painted portraits done in the *Yamato-e* style.

Assembled wood construction, polychromed; inserted crystal eyes. Now in the Tokyo National Museum.

163. *Uesugi Shigefusa, Meigetsu-in* (明月院の上杉重房). Thirteenth century

The early history of this statue is unclear, but probably it was installed first in the temple called Saimyō-ji (later renamed Zenkō-ji), which was part of the giant compound of Kenchō-ji, foremost among the Zen temples of Kamakura. Toward the end of the fourteenth century, the villa of Shigefusa's descendant Norikata was converted into a branch of Zenkō-ji and this portrait of the patriarch of the family was installed there. It was made of assembled wood blocks, the eyes inlaid with crystal, and the surface covered with plaster and painted. It closely resembles the portrait of the Regent Hōjō Tokiyori kept at Kenchō-ji.

164. *The shariden (hall of relics), Engaku-ji* (円覚寺の舍利殿). Late thirteenth century

Members of the Hōjō family served as hereditary advisers to the *bakufu* (military government); however, they quickly took the reigns of power from the hands of the Minamoto and through much of the thirteenth century were the real rulers of the land under the title of *shikken*, or regent. Hōjō Tokimune was the prime patron of the Zen temple of Engaku-ji, second ranked of the Gosan of Kamakura, but the *shariden* is thought to have been built around 1285, just after his death. The style in which it was constructed, the *Karayō*, must have been used for all the buildings of the temple, but the *shariden* is the only one of the original buildings to survive, essentially a subordinate hall

set off to one side of the central axis of the compound.  
Hipped and gabled thatch roof.

165. *Bukkō Kokushi, Engaku-ji* (仏光国師). Thirteenth century

The Sung monk Wu-hsien Tsu-yüan (Mugaku Sōgen) came to Japan at the invitation of the Regent Hōjō Tokimune in 1279 and was made the first patriarch of Engaku-ji in 1286, the year he died. He was given posthumously the honorific title of *Bukkō Kokushi*. Like the portraits of military men, the image was made of assembled blocks of wood with eyes of inlaid crystal. The original paint surface has flaked away, leaving the wood to darken and glisten with age. Originally the hands held a fly whisk. The work was probably completed about the time of the monk's death.

167. *Sammon (mountain gate), Kenchō-ji* (建長寺の山門)

Kenchō-ji was founded in 1253 by the Regent Hōjō Tokiyori, and its first patriarch was the Chinese monk Lan-ch'i Tao-lung (Rankei Dōryō). It was modeled after a temple on Ching-shan near Hangchou, which dated back to the mid-eighth century and was ranked as one of the five main Zen monasteries of China. The current *sammon* of Kenchō-ji was built in 1755, and except for the helmet-shaped projection from the upper roof, it is faithful to the traditional form of the peculiar, two-story gates of Zen monastery compounds. On the second story are small statues of the Five Hundred Arhats together with a seated figure of Amitābha.

168. *Musō Kokushi, Zuisen-ji* (瑞泉寺の夢窓国師). Fourteenth century

Musō Sōseki (1271-1351) was born in Ise and was related to the Minamoto clan. He began his Buddhist studies at the age of nine and was learned in Mikkyō and Jōdo doctrines before he mastered those of Zen. He lived in both Kyoto and Kamakura, and traveled widely throughout the country spreading Zen doctrines. He was highly sensitive to esthetic values, and his influence on the Emperor Godaigo and the Ashikaga shoguns was partially responsible for their role as patrons of architecture and the arts. Having founded a number of temples (including Tenryū-ji in Kyoto as well as Zuisen-ji in Kamakura) and having lived at many others, he was frequently depicted in portrait scrolls or statues; and his sensitive, rather emaciated face is one of the most characteristic images of early Zen arts in Japan. This portrait at Zuisen-ji is one of the oldest of the statues of him, and may well have been done by a Kyoto artist rather than a local one.

Assembled woodblock construction; polychromed, with inlaid crystal eyes.

169. *Garden of Zuisen-ji* (瑞泉寺の庭)

Zuisen-ji was re-established in 1327 by Musō Sōseki. Even though it was a modest hermitage, it was a sub-temple of Engaku-ji and had as many as ten dwelling halls; throughout the fourteenth century, it was visited by prominent political figures of the Ashikaga family and by celebrated monks. The garden of Zuisen-ji resembles the larger and more famous one designed by Musō at Saihō-ji in Kyoto. Strongly influenced by Chinese ideas concerning the role of nature in the meditative life, both are informal gardens, large enough to wander through, and although carefully tended and weeded, have been allowed to grow in a rather free and natural way.

170. *The Daibutsu at Hase, Kamakura* (長谷の大仏). Thirteenth century

There is little historical data on the erection of this prominent image of Amitābha in the Kōtoku-in, but it was probably made sometime between 1249 and 1256. There is mention in one document that in the nearby village of Fukuzawa, the monk Jōkō Shōnin erected a large image of the Buddha in wood around 1238-1247, and then in 1252 began making another one in bronze. The names of the craftsmen and date of completion are unknown, but the statue bears traces of the style of Kaikei, who was active at this time in Nara. It also was influenced by Sung Chinese sculpture, evident in the fleshy quality of the lips and jowls

and the heaviness of the body itself.

Bronze, cast in sections and joined.

171-172. *King Shokō and Kushōjin, Ennō-ji* (円応寺の初江王と俱生神). Thirteenth century

Ennō-ji is a branch temple of Kenchō-ji and is located only a hundred yards or so from its entry gate. The assemblage of large wooden figures in the Emma-dō (Hall of Yama) is one of the most impressive of all relics of the medieval cult of propitiating the judges of the dead, Yama having been a very ancient Indian lord of death who was changed in Chinese folk religion into the head of a frightening tribunal at the gates of hell. This statue of Shokō, one of the Ten Kings, has an inscription inside it with the date 1251 and the name of the sculptor Kōyū, who is otherwise unknown. During this period, however, the highly realistic style of Unkei which was in full flower in the Nara-Kyoto region was transferred to Kamakura as well. There it joined with the strong stylistic influences from the mainland brought by Chinese monks and craftsmen invited by the *bakufu*. These statues in the Emma-dō show the fusion of these tendencies, the Sung elements being most evident in the grotesque faces and swirling garments.

173. *Benzai-ten (Sarasvati)*, *Tsurugaoka Hachiman Shrine* (鶴岡八幡宮の弁才天). Thirteenth century

Inscribed on the back of the statue's knee is the date 1266, the name of the chief donor, Nakahara-no-Ason Mitsuji, and the fact that the statue was installed in the Bugaku-in. The building is no longer extant, but it must have been the center for the performance of the shrine's dances. The donor was probably a dancer at the shrine and a member of a family of Kyoto court musicians. It is not illogical that the Indian goddess Sarasvati—patron of music, eloquence, learning, and material good fortune—was enshrined in a Shinto sanctuary. Her cult was similar to that of Kichijō-ten (Śrī Lakshmi), and reached Japan at the same time. Essentially a non-Buddhist folk deity still widely worshiped today in India, her absorption into the pantheon of native Japanese, non-Buddhist deities reflects her original pagan nature.

Assembled woodblock construction, polychromed.

174. *The beach at Katase* (片瀬の海岸)

Enoshima is one of three islands sacred to Benzai-ten in Japan, the other two being Itsukushima and Chikubushima (on Lake Biwa). The Benzai-ten Shrine on Enoshima is now purely Shinto, but before the Meiji period it was a joint Shinto-Buddhist sanctuary. The images of the goddess are said to date from 1182, when Minamoto-no-Yoritomo invited Mongaku Shōnin, celebrated monk from Jingō-ji in Kyoto, to promote her cult and refurbish the shrine. Later, Yoritomo's son Sanetomo and the Hōjō regents offered their devotions there.

175. *The Lake of Reeds (Ashi-no-ko) at Hakone* (箱根の芦ノ湖)

The Hakone Shrine was said to have been founded in A.D. 767 by Mangan Shōnin, one of the Nara monks who sought remote and secluded spots for meditation. Minamoto-no-Yoritomo came here after his defeat by the Taira at Odawara, and he prayed that he might restore his forces and subdue his enemies. After this time, the sanctuary was lavishly supported by the military families. Both Buddhist and Shinto services were held here, but at the beginning of the Meiji period, the site was turned over exclusively to the Shinto priests. Among its many historical relics, however, is a ninth-century wooden portrait of the founder, Mangan Shōnin.

176. *Stone pagoda, Hakone* (箱根の石塔). Thirteenth century

In the mountains around Hakone are many stone pagodas erected to those who died in the countless skirmishes fought in this strategic region over the centuries. This *hōkyōin-tō* was erected near the banks of Lake Shōjin, and by local tradition, it is a memorial in honor of one of the ancient patriarchs of the Genji, Tada Mitsunaka, who was also called Minamoto-no-Mitsunaka. On one face of its main shaft is the image of a seated Buddha; the other three

faces bear the initial in Sanskrit of the names of the other Buddhas. The pinnacle of the pagoda is a later restoration.

177. *Inkstone box, Tsurugaoka Hachiman Shrine* (鶴岡八幡宮の硯箱). Thirteenth century

This fragile object, so rich in historical associations, is a registered National Treasure. In the interior is a complete set of writing implements—a stone palette for grinding ink, a holder for the ink block, a small metal water jar, brushes and their cases, a pair of scissors, a small knife, and an auger. The inside of the lid of the box is painted with a design similar to that of the top, but it is done in *maki-e* alone.

178. *Toiletries case, Mishima Shrine* (三島大社の手箱). Thirteenth century

The interior of this case contains two trays and a complete set of cosmetic equipment: a bronze mirror, a box for white powder, incense, comb, eyebrow makeup, scissors, hair tweezers, a silver hairpin, and the like.

179. *Stone garden of Ryōan-ji* (龍安寺の石庭). Late fifteenth century

Ryōan-ji is a detached sub-temple of Myōshin-ji nested in the low hills on the west edge of Kyoto. The site was originally a villa of the warrior Hosokawa Katsumoto, a major figure in the Ōnin Rebellion. He had it restored in 1450; later it was converted into a Zen hermitage, and the garden was laid out near the very end of the century. By long tradition, the designer was supposed to have been Sōami (died 1525), the distinguished landscape painter and garden expert, but this has never been confirmed. It is the most celebrated of all the Zen-style dry gardens, and has probably preserved its original design with little change except the enriched patina of age.

180. *Shōiṣu Kokushi of Tōfuku-ji*, by Minchō (東福寺の聖一国師). Fourteenth century

Kichizan Minchō (1352-1431) spent most of his life as a monk in Tōfuku-ji, where he held the largely honorary position of *Densu*, a warden in charge of maintaining the ceremonial halls, preparing for rituals, and the like. As a painter, he carefully studied works in the style of such Chinese masters as Li Lung-mien and Yen Hui. His own works range in technique from traditional cult icons painted on silk in bright colors to freely executed landscapes in monochrome ink on paper; in fact, the transition from the old to the new esthetic system in Buddhist art is nowhere more clearly demonstrated than in the art of Minchō. Shōiṣu Kokushi (Benen) was first trained in both Tendai and Shingon forms of Esoteric Buddhism and later became an adept of Zen. He studied for six years in China, where he was recognized as a true patriarch of the Rinzai school; back in Japan, however, he continued to recognize the validity of Esoterism as well, which accounts for his reputation as a tolerant and learned theologian.

Color on paper.

181. *Daitō Kokushi, Daitoku-ji* (大德寺の大燈國師). Fourteenth century

The Zen monk Shūhō Myōchō (1282-1337) was the first resident abbot at Daitoku-ji and served the emperors Hanazono and Godaigo, from the former of whom he received the honorific title of Daitō Kokushi. Above this portrait is an inscription in his own hand telling that it was painted in 1334, when he was fifty-three years old. Despite the sumptuous, ceremonial quality of the robes, the realism of the face preserves the lack of pretense or vanity characteristic of the Zen *chinzō*. Other early portraits of this monk are preserved in various sub-temples and branches of Daitoku-ji.

Silk with coloring.

182. *The "Moss Garden" of Saihō-ji* (西芳寺の庭). Fourteenth century

Saihō-ji was said to have been founded in the Tempyō

period; it was also the site in Kyoto of an ancient Buddhist ceremony of "The Liberation of Living Beings" (the *Hōjō-e*), in which carp were set free in its pond as an expression of compassion for all sentient beings. In 1339, it was redesigned as a Zen hermitage by Musō Soseki at the invitation of a priest of the nearby Matsuo Shrine, Fujiwara-no-Chikahide. Many of its features, no longer preserved, were incorporated in the great palace-estates of the Ashikagas: notably the Kitayama-dono, which includes the Golden Pavilion, and the Higashiyama-dono, which includes the Silver Pavilion. It is now a branch of Tenryū-ji, and the chief architectural relic of Saihō-ji is the Shōnan-tei, a garden teahouse of the kind cherished by Musō but built well after his time.

183. *Garden of Daisen-in, Daitoku-ji* (大仙院の庭). Sixteenth century

This garden, set in a narrow space on one side of the dwelling quarters of the abbot, suggests a mountain ravine and brook. It leads into a much larger garden area made almost entirely of smoothed sand. The suggestion is that of an ocean into which the brook is flowing—a setting susceptible of endless interpretations.

184. *The Golden Pavilion of Rokuon-ji* (鹿苑寺の金閣)

The Saionji family's country estate and gardens, the largest and most famous of their day, were taken over and expanded by Yoshimitsu about the time he gave up his government positions to become a monk in 1394. In fact, he was imitating the customs of the old "cloistered emperors," for he continued to exercise real political power from this palace, which was formally converted into the Rokuon-ji ("Deer Garden Temple") only after his death in 1408. Yoshimitsu built up the Kitayama-dono in a novel fusion of domestic and religious architectural styles. This is still apparent in the reconstructed Golden Pavilion (Kinkaku), which was said to have been modeled originally on the Lapis Lazuli Pavilion (Rurikaku) of Musō Soseki at Saihō-ji. The first floor of the Golden Pavilion was called the Hōsui-in and had both paintings and statues of the Amida Raigō in the interior. The second floor was devoted to the worship of Kannon, while the third floor (the Kyūkyō-chō) was given a symmetrical design and pyramidal roof, with windows offering a vista in all four directions. The name Kinkaku derived from the fact that gold leaf had been applied to almost all the exterior walls and even parts of the interior.

Cedar-bark shingle roofs.

185. *The Silver Pavilion of Jishō-ji* (慈照寺の銀閣). Fifteenth century

After the death of Yoshimasa, the Higashiyama-dono was turned into a temple called Jishō-ji. The Silver Pavilion (Ginkaku) had served as a votive hall in the estate, the Kannon-dō. It was begun in 1489, about a century after the Golden Pavilion, and closely resembled it in the combination of domestic and ecclesiastic styles, particularly in the upper story in the *Karayō* style, with the bell-shaped windows, balustrade and pyramidal roof. There are subtle differences, however, in the ground floor, where the newer *shoin* ("writing hall") system of building was employed. Slightly more informal than the older *shinden* style, this was characterized by the use of a low, built-in writing ledge, usually made of fine wood, with a special window above it through which the person writing might gaze out into a garden beyond.

Cedar-bark shingle roof.

186. *The Tōgu-dō of Jishō-ji* (慈照寺の東求堂). Fifteenth century

Like many other important structures of the Muromachi period, the Tōgu-dō (built in 1486) was patterned after a building designed by Musō for Saihō-ji; in this case, it was the *Sairai-dō* for the worship of Amitābha. Yoshimasa built the Tōgu-dō as a private chapel; statues of the Amitābha trinity were installed in one of the four rooms (they have been replaced by a portrait of Yoshimasa himself); and the name of the building implies the wish of men of the East for rebirth in the Western Paradise. Among the other rooms is the *Dōnin-sai* shown here; in principle this was for the ritual copying of *sutras*, but writing ledges and windows of this kind served as the basis for the development of the elaborate writing alcoves of the developed *shoin* style of

a palatial building.

One story; hipped and gabled roof; slat shingles.

187. *"New Moon over the Brushwood Gate," artist unknown*  
(柴門新月図). Fifteenth century

Picture scrolls in which monks would write eulogistic poems and comments came into great fashion in Zen circles around the end of the fourteenth and the first quarter of the fifteenth centuries. To this scene, which is based on a poem by the eighth-century Chinese writer Tu Fu, eighteen monks from the main Zen temples (Gozan) of Kyoto added their stanzas. An introductory colophon with the date of 1405 was written by the monk-painter Gyokuen Bompō, himself a master of ink painting in the Chinese manner and a specialist in depicting orchids. The emotional warmth and sincerity of this picture overshadow the fact that it was painted with a relatively simple, ingenuous technique, built up in thin washes with the dark accents added at the very end.

Ink on paper; Fujita Museum, Osaka.

188. *"Catching a Catfish with a Gourd," by Josetsu* (如拙  
筆瓢鯰図). Fifteenth century

The symbolic significance of this painting, whatever it may have been, was purposely left as unclear as that of the dry garden at Ryōan-ji, as though to prod the mind to concentrate on fundamental matters concerning enlightenment and how to reach it. On the upper portion of this scroll are poetic comments by thirty monks, including Bompō, along with the notation that this work "in the new style" was painted on the orders of a shogun (either Yoshimitsu or Yoshimochi), mounted on a screen, and always kept near his seat. It has been remounted as a hanging scroll.

Ink and thin color on paper; Taizō-in, Myōshin-ji, Kyoto.

189. *"Reading in a Bamboo Grove Retreat," by Shūbun*  
(圓文筆竹齋讀書図). Fifteenth century

Shūbun, a monk of Shōkoku-ji, excelled in sculpture as well as in painting, and is said to have studied with Josetsu. Despite his position as a monk, he was also appointed the official painter to the Ashikaga Shogun. It is difficult to establish a corpus of certified works for Shūbun, but of all the paintings attributed to him, the one reproduced here is the most majestic and evocative. The poems inserted boldly into the composition make this a good example of the *shiga-jiku* (poetry-painting scroll); and from their content, the work can be dated about 1446-1448.

Ink on paper with thin color; Tokyo National Museum.

190. *Landscape in the "broken ink" manner, by Sesshū*  
(雪舟筆破墨山水図). Dated 1494

Above the composition but written on the same sheet of paper is a long dedicatory inscription by Sesshū which in part recounts his own career. It tells of his trip to China and of his feeling that no painter there could equal Josetsu or Shūbun in their fidelity to the standards of Southern Sung painting. Additional poetic comments were written by monks of the Gozan of Kyoto, including one who observed correctly that Sesshū had worked here in the manner of the eccentric Chinese Zen master Ying Yü-chien; but for all his fidelity to Chinese prototypes, the style of Sesshū is more schematic and abstractly composed, inherently less illusionistic.

Monochrome ink on paper. The Tokyo National Museum.

191. *"Hui-k'o Presenting His Arm to Bodhidharma," by Sesshū (detail)* (雪舟筆惠可断臂図). Fifteenth century

The story of the manner by which Hui-k'o finally persuaded Bodhidharma to accept him as a disciple is one of the standard legends of the Zen sect but is found only rarely in paintings. Sesshū concentrated so much energy into this version that it has the power of a religious icon, even though it lacks most of the features of hieratic imagery: symmetry, idealized forms, and an other-worldly atmosphere. Painted three years after the *haboku* landscape in the Tokyo National

Museum, it demonstrates the great range of styles of which Sesshū was capable. The inscription states that it was done at the age of seventy-seven by Sesshū, who had (once) been given the seat of honor at the Chinese monastery of T'ien-tung.

Ink and thin color on paper; collection of Sainen-ji, Aichi Prefecture.

192. "Kannon in White," by Nōami (能阿努筆白衣觀音圖). Dated 1469

Nōami (1397-1471, also called Shinno), his son, and his grandson all served the Ashikaga shoguns as *dōbōshū*, attendants who advised in matters of arts and crafts, and they also painted in the Chinese style. Their techniques were not those of a unified family style like that of the Kanōs, but were rather individual and personal, Nōami's being the softest and most lyrical. This is considered the best-authenticated work from his hand, and according to the inscription, it was painted when he was seventy-two years old in honor of his deceased son Shūkei.

Color and ink on silk.

193. "Monk Watching a Waterfall," by Geiami (芸阿努筆觀瀑僧圖). Circa 1478

Geiami (1431-1485, also called Shingei) was an accomplished poet in the idiom of linked verse as well as a gifted painter and connoisseur, typical of the kind of men involved in the esthetic ferment of the Higashiyama period. This scroll was painted when he was fifty years old; above are poetic inscriptions by five monks, one from each of the Gozan, and there are indications that Geiami painted this as a parting gift to his student, Kei Shoki, who was to become a distinguished master in his own right. The inscriptions also state that Geiami had helped his pupil by obtaining permission for him to see the Shogun's collection of paintings.

Ink and thin color on paper; Nezu Museum, Tokyo.

194. "Birds and Waterfall," by Kanō Motonobu (元信筆花鳥圖). Fifteenth century

This is one of a set of forty-nine paintings originally mounted on sliding screens in the Reiun-in, a sub-temple of the Zen monastery of Myōshin-ji. Motonobu had received instruction in Zen doctrines at this temple and presumably left these paintings in gratitude and regard for his teacher, Sōkyū (Daikyū Kokushi). Motonobu (1476-1559) remained a layman and professional painter, but he painted large screens of this kind for other Zen hermitages, such as the Daisen-in of Daitoku-ji. In the screen paintings for the Reiun-in, which have been remounted as hanging scrolls,

Motonobu worked in at least three separate styles based on the works of celebrated Sung period Chinese painters, Mu Ch'i, Ying Yü-chien, and (as shown here) Hsia Kuci.

Ink and slight color on paper; Reiun-in.

195. "Wind and Waves," by Sesson (雪村筆風濤山水圖). Sixteenth century

Sesson Sōkei (1504-ca. 1589) was a native of Hitachi province, in the extreme northeast of Honshū, and spent most of his life as a Zen monk in the region. Relatively little is known about him personally, but the fact that he attained such a high degree of artistic achievement is evidence of the way the new esthetic system of the Muromachi period spread throughout the land.

Ink on paper; collection of F. Nomura, Kyoto.

196. The teahouse of Kohō-an, sub-temple of Daitoku-ji (徳源庵の茶室). Seventeenth century

The Kohō-an was built in 1611 for Kobori Enshū (1579-1647), the outstanding expert of his day in the unified art of garden design, tea ceremony, and architecture. It was moved in 1643 to its present location at the west edge of the temple compound, and its subsequent history has been very complicated. Although rebuilt several times, it still retains the broad simplicity of what was an archaic building style even in the early seventeenth century.

197. Iron tea kettle (五匹馬の茶釜). Sixteenth century

Tea masters of the Higashiyama period preferred iron kettles produced in two remote spots. One was Ashiya, near Fukuoka in northern Kyūshū, a long-established center of metal working dating back to early historic times. The other was in Tenmyō, near Sano in Tochigi Prefecture on Honshū. Reproduced here is a product of the Ashiya workshops of the last half of the sixteenth century and said to have belonged to Furuta Oribe (1561-1600), a warrior who founded the Oribe school of tea ceremony.

Tokyo National Museum.

198. Nō stage (能の舞台)

The Nō drama was based upon popular theatricals performed around temples and shrines as a means of raising money for the sanctuaries and drawing crowds. The conversion of these crude and sometimes vulgar theatricals into the high art form of today was done through the patronage of the Ashikaga shoguns and the creative genius of Kan'ami and Seami.

# Glossary

Sanskrit equivalents of Japanese terms are given in parentheses; literal translations are placed in quotation marks.

ACALA—*See* Fudō.

AKĀSAGARBHA BODHISATTVA—*See* Kokuzō Bosatsu.

AMIDA (Amitābha)—One of the most devoutly worshiped deities in Sino-Japanese Buddhism, Amitābha is the Buddha who reigns in the Western Paradise. As the personification of eternal life and boundless light and vast compassion, he will welcome to Paradise those who, with a sincere heart, call out his name. Figures 137, 140; *see also* Jōdo.

AMIDA-DŌ—A temple hall dedicated to the worship of Amitābha and furnished chiefly with statues of that deity and his attendant Bodhisattvas, Avalokiteśvara and Mahāsthāmaprāpta (Kannon and Seishi, *q.v.*). *See* Figures 133, 142, 152, 153.

AMIDA RAIGŌ—The approach close to earth of Amitābha and his attendants to receive the soul of a dying believer and welcome him to Paradise. *See* Figures 101, 138.

AMOGHAPĀSA—*See* Fukūkensaku Kannon.

APSARAS—*See* Hiten.

ARHAT—*See* Rakan.

ĀRYA AVALOKITEŚVARA—*See* Shō-Kannon.

ASANGA—*See* Muchaku.

ĀSHURA (Āsura)—Malevolent demons of Indian Epic mythology who challenge the authority of the Hindu gods; the Asuras were incorporated into Buddhist imagery as one of the eight classes of ferocious creatures (Hachi Bushū, *q.v.*) who protect the Buddhist realm. *See* Figure 83.

ĀVALOKITEŚVARA—*See* Kannon.

ĀVATAMSĀKA SŪTRA—*See* Kegon-kyō.

AWARE—A term denoting an esthetic mood greatly cherished in Japanese court poetry and painting, especially in the eleventh and twelfth centuries. Difficult to translate directly into English, *aware* suggests the heightening of sensibility in the experience of nostalgia and melancholy, of awareness that all living things are transitory, of the disciplined acceptance of fate.

AZEKURA—A native Japanese system of construction in rough-hewn logs wedge-shape in cross-section; used primarily for utilitarian structures such as storehouses. *See* Figures 74 and 75.

BAKUFU—“Tent government”; a term originally denoting the headquarters of an army in the field; it was adapted in the Kamakura period and used thereafter to refer to the government of a military dictator, usually with the rank of shogun (*q.v.*).

BASARA—Transliteration of the Sanskrit *vajra*, or thunder-bolt; the name of one of the Twelve Divine Generals (Jūni Shinshō, *q.v.*) serving Yakushi Nyorai. *See* Figures 90 and 92.

BENZAI-TEN (Sarasvati)—An ancient Indian deity believed to be the source of the gifts of language and letters, music and eloquence. She is widely worshiped today by Hindus in India but her cult came to Japan, together with that of the goddess Lakshmi (Kichijō-ten, *q.v.*) as an integral part of popular Buddhism of the eighth century. Interestingly, both goddesses were gradually admitted into the pantheon of the Shinto, or native Japanese, deities.

BHAIŠHĀYYAGURU—*See* Yakushi Nyorai.

BIRUSHANA or RUSHANA (Vairocana)—The supreme deity of Esoteric Buddhism and its forerunners; symbol of the great generative force which lies at the heart of all creation. The worship of Vairocana was especially popular among ruling circles of China and Japan in the seventh and eighth centuries and was depicted by colossal statues of which the bronze Daibutsu in Nara (Figure 64) and the rock-cut image of Lung-men, built between 672 and 675, are the best known surviving examples. Much of this worship was based on the *Kegon-kyō* (*q.v.*).

BISHAMON-TEN (Vaiśravana)—Chief of the Four Deva Kings (Shitennō, *q.v.*). Vaiśravana, also known as Kubera, originated as an ancient Indian folk god, Lord of Wealth, ruler of animistic deities such as Yakshas, and Regent of the Northern Quadrant. He became important in the popular religion of Central Asia, especially in Khotan, where he was offered an independent cult as the tutelary god of the kingdom. The painted scroll depicting the *Shigisan Engi* (Figure 119) is a by-product of his cult in Japan.

BIWA—A lute-like musical instrument brought to Japan from the Asian mainland. The four-stringed form with a bent neck seems to have originated in Iran; the five-stringed, straight-necked type was developed in India. Actual examples of both types are found in the Shōsō-in Treasure (Figure 76, the five-stringed type).

BODHISATTVA—*See* Bosatsu.

BOKUSEKI—“Ink traces”; a term used in reference to the calligraphic writings of distinguished Buddhist monks, especially those of the Zen sect. Usually boldly and freely written, they would be given by a learned monk to a student or distinguished visitor and might contain a short scriptural quotation or even a single character aimed at stimulating the awareness of the viewer.

BON (Avalambla)—The “All Souls Festival” in Japan; a great popular celebration, held usually from the 13th to the 16th of August in honor of the spirits of deceased ancestors for seven generations past.

BONTEN (Brahman)—A Hindu deity incorporated as early as the first century A.D. into Buddhist imagery and legends as a devotee of the Buddha, thereby symbolizing the religious superiority of the new religion over Brahmanical orthodoxy. In the Indian Middle Ages, Brahman became one of the supreme figures of the Hindu pantheon, the lord of creation and sacred knowledge; but in Japanese Buddhist temples, statues of Bonten were paired with those of Indra (Taishaku-ten, *q.v.*) as subordinate attendants of a Buddhist deity. *See* Note, Figure 68.

BOSATSU (Bodhisattva)—A class of Buddhist deities extolled in Mahāyāna literature because they are believed to labor unceasingly for the benefit of mankind; among the major Bodhisattvas, only Maitreya (Miroku, *q.v.*) was related to a historical person; the rest were embodiments of theological and spiritual principles such as compassion, grace, divine wisdom, or steadfastness. In principle, the Bodhisattvas possess the wisdom and power necessary to enter Nirvāna but refrain from doing so in order to help others reach Salvation. In this they differ from the Arhats, who work only for their own Enlightenment, and from the Buddhas, who (in theory) have already attained the highest level of spiritual insight and are usually no longer immediately connected with worldly affairs.

BUDDHA—*See* Nyorai.

BUGAKU—One of Japan’s most ancient forms of dance with musical accompaniment, imported from China and Korea from the sixth to the eighth centuries. Employing elaborately carved masks, it was once performed chiefly by the aristocracy of Nara and Kyoto. With the decline of the court in the late Heian period, *bugaku* was preserved only at religious centers such as the Kasuga Shrine, Nara, Shitennō-ji in Osaka, and the Itsukushima Shrine near Hiroshima. It was similar to the *gigaku* dance (*q.v.*), which, however, is now extinct. *See* Figures 148, 149, and 150.

BUSSEI—“Buddhist Master”; the title of a rank to which highly accomplished craftsmen were appointed as early as the Asuka period. Later, it was reserved for sculptors, and in the eleventh and twelfth centuries, was somewhat superseded by more exalted ecclesiastical ranks.

BUSSHO—Workshop for the production of Buddhist sculpture.

BUTSU—*See* Nyorai.

BUTSUDEN—Hall for the enshrinement of Buddhist images.

CANDRAPRABHA—*See* Gakkō.

CHA-NO-YU—Ritual tea ceremony as developed in the Muromachi period.

CHIGI—Boards which project above the ridgepole of the roof in Japanese-style buildings. The *chigi* originated as extensions of the rafters (technically called barge-couples) in very early forms of domestic architecture and have been preserved in Shinto shrine buildings, either functionally (as in the Ise Shrine, Figure 18), or as decorative devices (as in buildings at Izumo, Figure 17).

CHINZŌ—A term used to denote the portraiture in painting and sculpture of distinguished monks of the Zen sect.

CHOKKOMON—“Straight-arc design”; a decorative geometric pattern found in the mirrors and wall paintings of the proto-historic period. Thought to have been developed in the Kansai district and to be strictly Japanese in origin. *See* Figure 15.

CHŌSHŪ-DEN—An “assembly hall,” at least two of which were set in the outer courtyards of the Hall of State compound of the early imperial palaces in Nara and Kyoto. One such hall, taken from the Nara Imperial Palace, was converted into the lecture hall (*kōdō*) of Tōshōdai-ji and is still standing. *See* Figure 57.

CHŪBU—The area in the central part of Honshū Island ranging from Sado Island in the north to the Izu Peninsula in the south, and to the border of Ōmi province (modern Shiga Prefecture) in the west; includes the modern cities of Nagoya, Gifu, and Nagano.

CHŪMON—“Central gate”; one of the standard parts of the early Japanese temple; the entry into the colonnade enclosing the central core of the compound. The *chūmon* often houses statues of the Ni-ō (*q.v.*) on either side of the entry door.

DAIBUTSU—“Great Buddha”; an ancient designation for the giant bronze statue of Vairocana at Tōdai-ji (Figure 64); The bronze statue of Amitābha at Kamakura is also called a Daibutsu (Figure 170).

DAIBUTSU-DEN—The hall which encloses a Daibutsu.

DAIYŌ (Mahāyāna)—“Great Vehicle”; the second of the three main historic and doctrinal divisions of the Buddhist faith, the first being the “Small Vehicle,” or Hinayāna (Shōjō, *q.v.*), and the third being Esoteric Buddhism (Mikkyō, *q.v.*). Mahāyāna doctrines seem to have been formulated in India as early as the first century B.C. and, in part, stressed that the paths of salvation were open to laymen as well as monks, that salvation could be achieved through the assistance of a vast pantheon of powerful, compassionate deities.

DAINICHI—*See* Birushana.

DOGŪ—Clay figurines produced during the Jōmon (neolithic) period.

DŌTAKU—Bronze implements cast during the Kofun (proto-historic) period in the shape of bells but considered to be largely non-utilitarian in function, perhaps regalia or sacred objects used in fertility or hunting rituals.

EMMA (Yama)—An Indian deity of great antiquity, the lord of death in the *Vedas*; Yama was widely worshiped in China during the T'ang and Sung periods and in the Kamakura period in Japan as the chief magistrate at a court of judgment which determined whether the dead would be reborn in Paradise or Hell.

ENDŌ—“Circular hall”; a name given to octagonal temple structures built in part as memorials to distinguished men. *See* Figures 42, 81, and 82.

FOUR DEVA KINGS—*See* Shitennō.

FOUR GUARDIAN KINGS—*See* Shitennō.

FUDŌ (Acala)—“The Immovable”; perhaps the most prominent of the Five Myō-ō (*q.v.*). Fudō symbolizes, among other things, fearlessness, steadfastness in the face of passion and temptation.

FUGEN BOSATSU (Samanabhadra)—The Bodhisattva of all-pervading goodness, the special patron of believers in the *Lotus Sutra* (*Hokke-kyō*, *q.v.*). In Buddhist imagery he is often shown mounted on an elephant placed to one side of Sakyamuni and paired with Mañjuśrī (*Manju*, *q.v.*) seated on a lion placed on the other side.

FUKŪRENSAKU KANNON (Amoghapāśa)—One of the many forms of the Bodhisattva Avalokiteśvara; the name suggests a deity whose lasso (a rope thrown to those in peril) is never empty in the work of salvation. Often depicted

with eight arms which stress its power, this deity is largely Tantric in nature. The statue in the Sangatsu-dō of Tōdai-ji (Figure 66) is perhaps the oldest representation of him extant in the Buddhist world.

GAGAKU—The musical forms which accompanied the *bugaku* dances (*q.v.*) performed in the Nara area from the seventh century onward. Considered correct and courtly in spirit, *gagaku* was strongly rooted in Confucian Chinese traditions.

GAI HEIDEN—The “outer offering hall” of a Shinto shrine. *See* Heiden.

GAKKŌ (Candraprabha)—“Lustre of the Moon”; a Bodhisattva who, together with Nikkō (*q.v.*), flanks the Buddha Yakushi. *See* Figures 50, 68.

GEKŪ—The outer sanctuary at the Ise Shrine; dedicated to the goddess Toyouke Ōmikami.

GEMPEI WAR—The struggle for military supremacy between the Genji (Minamoto) and Heike (Taira) clans at the close of the Heian period. Beginning in August, 1180, bitter warfare raged until 1184 and the triumph of Minamoto-no-Yoritomo. In the process, both Tōdai-ji and Kōfuku-ji were set afire by the Taira forces.

GENJORAKU—A character from Indian mythology featured in a *bugaku* dance.

GENKAN—An ancient musical instrument resembling a *biwa* but having a flat body. The specimen in the Shōsō-in is the only example extant today. *See* Figure 77.

GIGAKU—A dance-drama tradition similar to *bugaku* (*q.v.*) if slightly more archaic in form. Imported in the seventh century and made up of Korean, Chinese, and Central Asian elements, it was performed mostly at the great Nara temples, where numerous *gigaku* masks have been preserved. The tradition seems to have died out in the beginning of the Edo period.

GODAI KOKŪZŌ BOSATSU—*See* Kokūzō Bosatsu.

GODAI MYŌ-Ō—*See* Myō-ō.

GOKO-REI—Bell used in Esoteric Buddhist rituals having five prongs on the handle which form the shape of a vajra, or thunderbolt (*kongō-sho*, *q.v.*). *See* Figure 100.

GOMA (Homa)—The ancient Vedic Indian ritual of burnt offerings; adapted by Esoteric Buddhists as a symbolic means of burning away passion and illusion and other obstacles to Enlightenment. An important and dramatic part of the ceremonials of the Esoteric cults.

GORIN-NO-TO—“Five-wheel pagoda”; a pagoda-type peculiar to Esoteric Buddhist traditions. The five parts of the structure (square, round, triangular, crescent, and spherical) symbolize the elaborate system of fives by which the Esoteric sects, especially Shingon, interpret reality: the five basic elements of creation (earth, water, fire, air, space, and intelligence or mind), the Five Buddhas and their individual emanations, the five forms of wisdom, etc.

GOSHŌ—Honorable name for a palace.

GUNDARI MYŌ-Ō—One of the Five Myō-ō (*q.v.*).

GUZE KANNON—Kannon (*q.v.*) as the Universal Savior; one of the many forms under which this deity was worshiped. Shōtoku Taishi was believed to be an incarnation of the Guze Kannon, whose statue serves as the *honzon* of the Yumedono at Hōryū-ji. *See* Figure 43.

HABOKU—“Flung- or broken-ink”; a term used to describe the rapidly executed ink paintings done frequently by Zen Buddhist painters, in which the image is so amorphous that a special effort is required of the spectator to recognize its referent. *See* Figure 190.

HACHI BUSHŪ—Eight classes of fierce demi-gods from Indian mythology who protect the Buddhist realm. *See* Figure 83.

HAIDEN—The “worship hall” of a Shinto shrine, where devotees face the deity's sanctuary and offer prayers.

HANIWA—Hollow clay figurines of the Kofun (proto-historic) period which were placed around the grave mounds of persons of high status. *See* Figures 9, 11, and 12.

HANNYA (Prajñāpāramitā)—“The perfection of wisdom”; the key terms in the title of a series of religious-philosophical texts produced in India during the first four centuries of the Christian Era and which are among the most important sources of Mahāyāna theology.

HATTO—“Dharma hall”; the hall for major formal ceremonies (e.g., the anniversary of the death of Sakyamuni) in Zen Buddhist temple compounds. The *Hatto* occupies more or less the same position as does the lecture hall in the conventional temple layout.

HEIDEN—The “offering hall” in a Shinto shrine, where the clergy present food and other gifts to the deities enshrined,

in the *honden* (main shrine).

HINAYĀNA—See Shōjō.

HIRA KARAMON—"flat Chinese gate"; a variant of the so-called Chinese Gate (*Karamon*, *q.v.*) in which the roof is unbroken by the usual gable directly over the entry proper; here the gables are only at the ends of the roof. See Figure 131.

HITEN—Flying angelic figures derived from ancient Indian mythology and arts; they include dancers (Apsaras) and musicians (Gandharvas).

HOKKE-KYŌ—The so-called *Lotus Sutra* (*Saddharma-puṇḍarīka*). One of the most influential works of Mahāyāna literature and one of the bases of the cult of Amitābha. Originating in India in probably the first century A.D., this rich and complex text extols, *inter alia*, the idea that anyone who had heard the preaching of a Buddha may attain supreme Enlightenment himself. Those who are reborn in a Paradise are thus given access to a teaching Buddha and the opportunity to attain final release from the bondage of existence.

HOKURN-DŌ—"North circular hall." See Endō.

HŌKYŌIN-NO-TŌ—A type of memorial stūpa similar to the *gorin-no-tō* (*q.v.*), usually small in scale and made of stone. On the face of the main shaft are either images of four Buddhas or else Sanskrit letters standing for their names. See Figure 176.

HONDEN—In a Shinto shrine, the main sanctuary building where the deity is supposed to dwell.

HONDŌ—In a Buddhist temple, the hall where images of the principal deities are enshrined; similar in function to the *hondō* (*q.v.*).

HONZON—The deity (and his image) upon whom the devotions of a given Buddhist hall or entire temple are centered.

HŌŌ-DŌ—"Phoenix Hall"; a popular name given to the celebrated *Amida-dō* of the Byōdō-in at Uji, southeast of Kyoto. See Figure 133.

HŌSHU (Cintāmani)—A gem which figures prominently in Buddhist art and architecture, being carried by such deities as Jizō (Figure 155) and Kannon (Figures 43, 102) as well as serving as a roof ornament on buildings such as the Yumedono (Figure 42) and on the very top of the pagoda finial of Yakushiji (Figure 47). It signifies the presence of the vast and precious treasure of the Buddhist Law, but it also signifies the capacity to achieve any goal—spiritual or material—as a result of the wisdom and insights of the faith.

HŌSŌGE—Imaginary flowers rather resembling peonies which are prominent in Buddhist decorative arts.

INDRA—See Taishaku-ten.

INSEI—The rule of cloistered emperors. An ancient Buddhist custom of a ruler renouncing his throne to concentrate upon spiritual concerns became, with the abdication of the Emperor Shirakawa in 1086, a political stratagem. The retired emperors who were nominally members of a monastic order had greater freedom of movement in the power struggles of the twelfth century than the actual regnant emperor, who would often be a child, or a puppet of one of the contending forces, or hedged in by the ceremonial nature of his office.

JIKOKU-TEN (Dhṛitarāshtra)—"Bearer of Sovereignty"; one of the Shitennō (*q.v.*); Regent of the Eastern Quadrant.

JINGŪ—Designation of a Shinto sanctuary whose rank is higher than that of an ordinary shrine.

JINJA—Designation of the standard Shinto shrines, of which about eighty thousand exist in the entire country.

JIZŌ (Kṣitigarbha)—One of the most prominent Bodhisattvas in popular Mahāyāna Buddhism. The embodiment of compassion and service to mankind, Jizō is the guardian of children and protector of travelers and warriors; he intervenes in Hell for the sake of those suffering there. See Figure 155.

JŌDO—"Pure Land"; a term used in reference to the numerous Paradises in Mahāyāna theology. The one most commonly prayed for, however, is that of Amitābha in the west, the Sukhāvatī; and the Jōdo sect which rose in Japan in the early Kamakura period made the ideal of rebirth there the center of its creed.

JŌMON—"Rope Pattern"; a name given to pottery of the neolithic period decorated by pressing straw ropes into the soft clay; the word also is used as the name of the period of Japan's neolithic civilization.

JŪNI SHINSHŌ—The Twelve Divine Generals who attend the Buddha Yakushi, helping him to enforce his twelve-fold

vow of compassion to aid mankind and cure it of physical and spiritual ills. See Figures 92 and 107.

KAIZAN-DŌ—The "founder's hall" in a temple compound, usually containing a portrait statue of the first abbot of the monastery and occasionally statues of other monks who worked for its benefit.

KAMPAKU—Title of the highest dignitary in the imperial court, usually translated as Chancellor. During the Heian period, the rank was usually held by members of the Fujiwara family, who were the de facto rulers of the land.

KANA—The Japanese syllabaries; two systems of alphabetic writing made up of simplified forms of Chinese characters to represent the sounds of spoken Japanese. Inspired and guided perhaps by the model of the Sanskrit alphabet, *katakana* (the angular or straight-line form) is said to have been devised in the eighth century, and the *hiragana* (the cursive form) in the ninth; Kōbō Daishi is credited by legend with the invention of the latter.

KANGA—Chinese paintings, or Japanese painting in the Chinese manner. See also Kara-e.

KANJI—Designation for state-supported temples of the early eighth century.

KANNON (Avalokiteśvara)—A major Bodhisattva in Mahāyāna Buddhism. Theologically Kannon serves as one of two major attendants of Amida and is no more puissant than Monju or Miroku or Fugen. In fact, however, he is the most widely worshiped of all Bodhisattvas in Japan and is virtually the archetype of this class of deity. The embodiment of divine compassion with limitless power and skill, Kannon can assume any form necessary for his mission of salvation; but the most familiar formulations list thirty-three major guises. In this glossary, for example, see Fukūkensaku Kannon, Guze Kannon, Nyoirin Kannon, and Shō-Kannon.

KANŌ STYLE—A semi-hereditary tradition of Japanese painting begun in the mid-fifteenth century by Kanō Masanobu and Kanō Motonobu. While specializing in ink painting in the Chinese manner, later Kanō painters would also admix bright color and gold leaf when necessary for decorative purposes.

KANSAI—The section of Honshū island extending from Shiga Prefecture around Lake Biwa on the northeast to Hyōgo Prefecture on the southwest and Wakayama and Mie prefectures to the southeast. Includes the major modern centers of Kobe, Osaka, Kyoto, Nara, and Otsu.

KANTŌ—The section of Honshū island extending from Kanagawa and Chiba prefectures on the south and including Tochigi Prefecture on the north and Saitama on the west. The district is dominated by the vast alluvial plain of which Tokyo is the main metropolis.

KANZEON BOSATSU—"Regarder of the world's sounds"; a name of Kannon (*q.v.*) which approximates the meaning of the Sanskrit *Avalokiteśvara*, a word difficult to define but which implies a deity who looks down on, or responds to, his devotees and their needs.

KARA-E—Similar in meaning and use to *kanga* (*q.v.*); in use from the mid-Heian period onward, when awareness of native Japanese standards prompted the need for a descriptive term for Chinese painting.

KARA-MON—Gates thought to be in a Chinese style which were built frequently during the Momoyama period in castles and temples. Typical examples had gables over the entry way and at the sides, the ones in front having curved eaves resembling in shape the visor of a helmet. See Hira Kara-mon.

KARA-YŌ—"Chinese style"; an architectural style employed in Japanese Zen temples from the Kamakura period onward and based on the careful study of Zen temples on the mainland, especially those in the Hangchou area. See Figure 164.

KARE-SANSUI—"Dry, or withered, landscape"; a type of garden often found in Zen monasteries, in which the usual ponds, rivulets, and lush foliage have been replaced by sand, rocks, and a minimum of verdure. Befitting the austere taste and the tendency in Zen circles to restrict the materials of the arts, such gardens are not intended as rustic, pleasurable retreats so much as they are challenges to metaphysical insight.

KARYOBINGA (*kalavinka*)—A bird in Indian mythology, like a cuckoo or sparrow, having an exquisitely melodious call; found frequently in Buddhist decorative arts. See Figure 156.

KEGON KYŌ (*Avatamsaka Sutra*)—Another of the fundamental Mahāyāna sutras, or rather an extensive group of texts and commentaries. Composed in India perhaps in the second

or third century A.D., the *Avatamsaka* literature promotes the concept of the Buddha Vairocana (Birushana, *q.v.*) as the cosmic origin of all things, the essence of the Tathāgatas. The influence of these texts was extremely strong in Nara-period Japan. *See* Daibutsu; Figure 64.

KEMAN—Pendant discs made of leather or copper used as temple ornaments. Thought to have originated as floral wreaths brought as Buddhist votive offerings. *See* Figure 156.

KICHIJŌ-TEN (Śri Lakshmi)—Popular Indian goddess of beauty, good fortune, and wealth; similar in nature to Benzai-ten (*q.v.*). *See* Figure 53.

KINKI—The Kyoto-Osaka-Nara district.

KIRIKANE—"Cut gold"; a technique of cutting thin gold leaf into decorative patterns and applying it to a painting or statue; the result is a linear pattern far more delicate and richer in surface effect than that produced by painted gold. *See* Figure 53.

KOCHŌ-MAI—"Butterfly dance"; one of the traditional *bugaku* dances performed at the Itsukushima Shrine. *See* Figure 148.

KŌDŌ—"Lecture hall"; one of the basic parts of early Japanese temples; a hall for ceremonial reading of sutras, sermons, and other gatherings of monks. *See* Figures 57 and 110.

KOFUN—"Old tomb"; a generic term for the large burial tumuli of the proto-historic period. *See* Figure 10.

KOKŪZŌ BOSATSU (Akāśagarbha)—An Esoteric Buddhist deity sometimes depicted in five different forms (see Figures 97 and 98). Theologically the Akāśagarbha (Womb of the Void) is part of the Taizōkai (*q.v.*); the five Bodhisattvas of this realm symbolize the five types of wisdom and power of achievement rooted in the merits of Vairocana and the Buddhas of the four directions; their wisdom and mercy expand boundlessly, like space itself.

KŌMOKU-TEN—One of the Shitennō (*q.v.*); the guardian of the West; Virūpāksha in Sanskrit, meaning one whose eyes are deformed or enlarged.

KONDŌ—"Golden hall"; a standard part of early Japanese temple compounds housing images of the deities most sacred to the place.

KONGŌKAI (Vajradhātu)—"The ingredient of the vajra (*q.v.*)"; In Esoteric Buddhist speculation, one of the ingredients out of which the entire creation was formed, the other being the Taizōkai (*q.v.*). The Kongōkai is roughly equivalent to the Platonic *phenomenon*, or to material existence, to human knowledge, to contingency, to the first step by which the human consciousness returns to its divine matrix through Buddhist Enlightenment. *See also* Mandala.

KONGŌ-SHO (Vajra)—A thunderbolt originating in Indian mythology as the weapon of Indra, Vedic lord of rainfall. The vajra became a common feature in Buddhist arts as brandished by guardians (see Figures 67, 70) but in Esoteric Buddhism (which is sometimes called Vajrayāna) it became a symbol of fundamental importance. The vajra is the emblem of Esoteric doctrine that cleaves the darkness of ignorance as lightning pierces the clouds. The wisdom of the vajra is also likened to a diamond as a material that is indestructible, irresistible, and of precious value. Vajras made of bronze in a great variety of shapes are commonly used in Esoteric Rituals. *See* Figures 97, 100, 111.

KOTO—Long, zither-like, stringed musical instrument.

KSHITI GARBA—*See* Jizō.

KUDARA—Japanese pronunciation for the name of the Korean kingdom of Paekche (18 B.C.—A.D. 663), occupying the southwest quarter of the Korean Peninsula.

KYŌ (Sutra)—A class of Buddhist texts said to be the record of the original words of Śākyamuni or else the product of a supernatural revelation.

KYŌGEN—A theatrical form, farcical and burlesque in nature, incorporated into the performances of the Nō drama as entr'actes for comic relief. Like Nō itself, Kyōgen originated in the vulgar, popular theater but was refined and adapted to the taste of the aristocracy in the Muromachi period.

LOTUS SUTRA—*See* *Hokke-kyō*.

MAHĀSTHĀMAPRĀPTA—*See* Fugen.

MAHĀVAIROCANA—*See* Birushana.

MAHĀYĀNA—*See* Daijō.

MAITREYA—*See* Miroku.

MAKI-E—Lacquering technique developed in the Heian period; gold, silver, and copper powder and flakes are set

into the lacquer ground or else modeled in designs in varying degrees of relief on boxes, furniture, etc. *See* Figures 124, 177, 178.

MANDARA (Mandala)—Theological diagram or schema prominent in Esoteric Buddhism. The Mandala originated in India, where highly abstract diagrams called Yantras, made up of interlocking triangles and circles, have been used by ascetics as aids to private meditation. Mandalas are used in the same way, but they bear pictures or other symbols of the deities and also have been employed in baptism and ordination rituals. In the *kondō* of Japanese Shingon temples, two large mandalas are frequently mounted on permanent wooden screens at right angles to the axis of the image platform. *See* Figures 111, 129; *See also* Kongōkai and Taizōkai.

MANJŪSRI—*See* Monju.

MICHŌDAI—Honorable name for the throne of the empress in the Shishin-den, the Throne Hall of the Kyoto Imperial Palace.

MIKKYŌ—Esoteric Buddhism; the third of three major types of Buddhism (*see also* Daijō and Shōjō), it is also called Tantric or Vajrayāna Buddhism. It developed in the sixth century A.D. as part of an extremely complex, religio-philosophic movement which embraced Indians of all creeds, and it injected into Buddhism a number of magical cult practices, as though to induce the state of spiritual enlightenment through the manipulation of occult forces. A large number of folk gods as well as lightly disguised Hindu deities entered the pantheon; and in general, a great change of mood and emphasis was produced in Buddhist arts. This is nowhere more clearly apparent than in Japan, where Esoterism was introduced largely through the efforts of Kukai and Saichō, founders there of the Shingon and Tendai sects.

MIROKU (Maitreya)—The Buddha of the future. Early in the history of the faith, Indian Buddhists believed that another Buddha, to be called Maitreya, would appear on earth to lead myriads of the faithful to salvation, and laymen prayed that they would be reborn at the time of his coming. The future Buddha would be the reincarnation of one of the lesser disciples of Śākyamuni, a former Brahman named Maitreya. After his death, Maitreya was to rise to the Tushita Paradise and dwell there as a Bodhisattva until the time (in the remote future) for him to return to earth and begin his messianic role.

MOKASHI—An outer corridor added to the lower story of Buddhist halls and pagodas as additional protection for their contents. For the Hōryū-ji pagoda and *kondō*, *see* Figure 23; for the pagoda of Yakushi-ji, where the mokashi appear on three stories, *see* Figure 47.

MŪJŪ (Mājusri)—One of the great Mahāyāna Bodhisattvas who are embodiments of compassion for mankind; but the emphasis in Mājusri's character is also upon wisdom, and he is considered the guardian of the sacred doctrines of the Greater Vehicle.

MONO-NO-AWARE—*See* Aware.

MUCHAKU (Asanga)—An Indian theologian of probably the early fifth century A.D., he was one of the founders of a school of Yōgacāra, or specialized meditation practices. The Japanese Hossō sect, of which Kōfuku-ji is the headquarters, was descended from that school. In legend, Asanga was said to have obtained the sutras of this school by magically rising to Maitreya's Paradise. Hence, at Kōfuku-ji, he and his colleague Vasubandhu (Seishin, *q.v.*) were depicted by over-life-sized statues placed at the feet of an image of Maitreya. *See* Figures 85 and 86.

MYŌ-Ō (Vidyarāja)—Fierce Bodhisattvas, prominent in Esoteric Buddhist symbolism; the manifestations of Vairocana's wrath against evil. Although often seen in sets of five, their number and identities sometimes differ. The most commonly seen Myō-ō in Japan, however, is Fudō (*q.v.*). *See* Figure 110.

NAIKŪ—The name of the inner sanctuary at Ise, where the goddess Amaterasu Ōmikami is enshrined.

NANEN-DŌ—"South Circular Hall." *See* Endō.

NEHĀN (Nirvāna)—One of the many terms used to denote the psycho-spiritual state which is the ultimate human attainment in the Buddhist scale of values. The Sanskrit *nirvāna* implies extinction or blowing out (as of a flame), the annihilation of passion and sentiency, the escape of man from the chain of birth and rebirth, the dissolution of the elements of his individuality or ego. While used to refer to the attainment of full Enlightenment by Śākyamuni, the term *nehan* in Japan often denotes his death. *See also* Satori.

**NEMBUTSU**—“Meditation on the Buddha”; the repetition of the prayer formula “*Namu Amida Butsu*” (“Homage to Amitābha Buddha”); the prime act of faith demanded of the followers of the Jōdo sects in Japan.

**NIRĀKĀRA (Sūryaprabha)**—“Brilliance of the sun”; see also *Gakkō*.

**NINNŌ-KYŌ**—*Sutra of the Benevolent Kings* (*Kāruṇikarāja Prajñāpāramitā-sūtra*); a text of Indian origin which explains how the well-being of a state could be enhanced by the worship of the great guardian kings. A translation into Chinese attributed to the Indian monk Amogavajra and permeated with Tantric concepts, it was used in ceremonies performed in the lecture hall of Tōji intended to promote the safety of the Empire. See Figure 110.

**NI-Ō**—“Two Kings”; two guardian kings frequently found on either side of the central entrance to the *chōmon* of a temple. Sometimes referred to as *Dvīrapālas*, or door guardians, in Sanskrit.

**NIRVĀNA**—See *Neban* and *Satori*.

**NISE-E**—“Likeness ‘picture’”; term used to denote a style of secular or court portraiture which developed in the Kamakura period. The special feature of this style was the attempt to depict the subtle qualities of individuality in the face. See Figure 161.

**NISHI-NO-KYŌ**—Originally the designation of the western half of the capital city of Nara; now, with the shrinkage of the size of the town, it refers to the semi-rural area around the temples of Tōshōdai-ji and Yakushi-ji.

**NŌ**—The distinctly Japanese form of drama which developed in the Muromachi period; its origins were in the popular theater, such as *sarugaku* (q.v.), but it was converted into a highly refined form of expression permeated with Zen Buddhist ideals and esthetic principles. See Figure 198.

**NYOIRIN KANNON**—One of the variant forms of Kannon (q.v.). His images, usually four-armed, hold the wheel of the Buddhist Law and the jewel (*hōshu*, q.v.) symbolizing his ability to respond to the prayers of the faithful. See Figure 102.

**NYORAI (Tathāgata)**—The designation of the class of fully Enlightened Buddhas who are totally identified with the metaphysical basis of all truth and existence. Those most commonly seen in Japanese art are Shaka (Sākyamuni), Amida (Amitābha), Yakushi (Bhaishajyaguru), and Birushana or Dainichi (Vairocana). Iconographically, the Nyorai are shown dressed in monastic robes without jewels or ornaments (for example, Figures 25, 26, 64, and 137); but there are exceptions to this in Esoteric imagery (Figures 111 and 158). See also *Bosatsu*.

**OKASHI**—A term similar to *aware* (q.v.) expressing an esthetic mood sought in literature and painting, particularly in the mid-Heian period. Whereas the quality of *aware* was melancholy and subdued, *okashi* was more comical, boisterous, and dynamic in spirit. The classic expression of the latter is the scroll painting of the *Shigisan-engi* (Figure 119).

**OKU-NO-IN**—The inner precinct of a temple, often set aside as the burial ground or else as a quiet monastic sector removed from the halls where laymen most frequently come in worship.

**RADEN**—Mother-of-pearl inlay into a wood or lacquer ground.

**RAIGO**—See *Amida Raigo*.

**RAKAN (Arhat)**—A class of men in Buddhist theology and art; the Sanskrit *arhat* was originally a term of respect addressed usually to an ascetic or sage. Among the Buddhists, it came to designate those men who exerted themselves strenuously to attain their own salvation but not to assist others. The ideal of the Arhat is said to characterize Hinayāna Buddhism, whereas Mahāyāna is characterized by that of the Bodhisattva, whose divine powers are used to aid mankind. However, in later Buddhist theology (especially in the Zen sect) the Arhats, ugly and warped physically in their intense struggle, were revered as virtual demi-gods who had attained both wisdom and occult powers but refrained from entering *nirvāna* in order to sustain the Buddhist Law until the coming of Maitreya.

**RENGE KOKUZŌ BOSATSU**—One of the five Kokuzō Bosatsu (q.v.).

**RON (Sāstra)**—A class of Buddhist texts which were written by specific authors and were more technical or systematic than the *sutras* (*kyō*, q.v.), which purport to be the words of the Buddha or to be of supernatural origin.

**RYŪTŌKI**—“Dragon lantern goblin”; a semi-humorous demon, one of a pair depicted at Kōfuku-ji, Nara, holding

a temple lantern. See *Tentōki*.

**SAI-IN**—The west precinct of a temple; as at Hōryū-ji, where the *sai-in* includes the original nucleus of the monastery (pagoda, *kondō*, lecture hall, dormitories, etc.).

**SĀKYAMUNI**—See *Shaka*.

**SAMMON**—The main ceremonial gate of a Zen temple compound. It is usually found behind a smaller and more modest *sōmon*, or general gate. The *sammon* often has a stairway to a second story in which statues of the Arhats (as many as five hundred) are installed.

**SARUGAKU**—“Monkey music”; a type of popular theatrical show performed as early as the Heian period around shrines and temples throughout the country; consisting of jugglers and puppeteers, acrobats and mummers. The *sarugaku* served as the basis of the Nō drama during the Muromachi period, when it was altered and refurbished as an aristocratic art form.

**SĀSTRA**—See *Ron*.

**SATORI**—Another of the terms used to denote Buddhist Enlightenment. Given special emphasis in Zen circles, *satori* may be translated simply as “understanding” or “comprehension”; but the full range of its meaning lies in the complex doctrines of Indian and Chinese metaphysics. See also *Nehan*.

**SEISHI** (Mahāsthāmaprāpti)—One of the major Mahāyāna Bodhisattvas. Seishi serves together with Kannon as attendants of Amida (see Figures 101 and 153). His name suggests the deity whose power and wisdom reach everywhere.

**SEISHIN** (Vāsubandhu)—An Indian monk of perhaps the early fifth century A.D. who, together with Asanga (Muchaku, q.v.), founded the Mahāyāna Yōgācāra school of Buddhist philosophy and discipline. See Figure 86.

**SETSUBUN**—A popular Japanese festival celebrating the advent of spring according to the lunar calendar.

**SHAKA (Sākyamuni)**—“Sage of the Sākyā clan”; the historical founder of the Buddhist faith. Born into a princely family ruling in the Nepalese foothills around 560 B.C., his career as a religious leader was centered in eastern and central India until his death about 480. Other names by which he is called include: Siddhārtha, his given name which applies to his career prior to the attainment of Enlightenment, after which he is called Buddha (“Enlightened” “Awakened”); Gautama; the Tathāgata (Nyorai, q.v.).

**SHARI (Śarīra)**—A relic; often used in reference to the corporeal remains (ashes or teeth) or the personal possession of Sākyamuni after his death.

**SHARI-DEN**—Hall for the enshrinement of relics.

**SHIKKEN**—A rank in the Kamakura *bakufu* (military government) equivalent to Regent. This position was occupied in a hereditary manner by the Hōjō family. Upon the decline in vigor and authority of the Minamoto shoguns, the Hōjō Regents became the de facto rulers of Japan and lavish patrons of the Zen temples of Kamakura for nearly two hundred years.

**SHINDEN-ZUKURI**—One of the regularly established systems of Japanese residential and palatial architecture, perfected during the Heian period. The main hall (*shinden*) was set into a Chinese-style garden with artificial knolls, a pond with islands and bridges, rivulets and large rocks. At right angles to the *shinden* and connected to it by corridors were secondary residential quarters. The buildings were raised off the ground on posts; the woodwork was largely unpainted; the roofs generally made of shingles. In time, the ground plans became increasingly asymmetrical and the esthetic interrelationship between buildings and gardens stressed.

**SHINGON**—“True word”; one of two major sects of Esoteric Buddhism in Japan, the other being Tendai (q.v.). The Shingon sect was established in Japan by the monk Kūkai (Kōbō Daishi, A.D. 774-835), who studied Esoterism in China. Headquarters of the sect is the vast sanctuary atop Mt. Kōya, still a remote and isolated spot (Figure 99); other major temples include Jingo-ji near Kyoto (Figures 94-98), Tōji within the city proper (Figure 110), Kanshin-ji in Osaka Prefecture (Figure 102), and Murō-ji in Nara Prefecture (Figures 103-107).

**SHITENNŌ**—The Four Deva Kings; ancient Indian gods of the four cardinal points of the compass and rulers of the vast host of animistic deities which still hold the loyalties of Indian villagers. Depicted in early Buddhist arts as devotees and protectors of Sākyamuni, their imagery became increasingly prominent in China and Japan. See Bishamon-ten, Jikoku-ten, Kōmoku-ten, and Zōchō-ten.

**SHŌGUN**—Military rank equivalent to general; *taishōgun* is

equivalent to generalissimo. The term is an abbreviation of *sei-i-tai-shōgun* ("military commander sent against the barbarians") used first in the eighth century as a temporary rank granted by the Emperor. It was given on a lifetime and hereditary basis to Minamoto-no-Yoritomo, founder of the Kamakura *bakufu*. During the Kamakura and Muromachi periods, it designated what was theoretically the supreme secular authority in the land, subordinate only to the semi-divine Emperor. See, however, *Shikken*.

**SHOIN-ZUKURI**—A type of domestic and religious building perfected in the Muromachi period (*Also see shinden-zukuri*). The *shoin* style features a small, low, built-in writing desk with a window above it offering a view into a garden. Near the writing desk is an alcove with shelves. Another feature of the *shoin* style is the use of *tatami* mats over most of the interior floor. See Figure 186.

**SHŌJŌ BUKKYŌ** (Hinayāna Buddhism)—"Small Vehicle"; the first of three distinct divisions of Buddhist doctrine (*see also* *Daijō* or *Mahāyāna*, and *Mikkyō* or *Esoteric Buddhism*). Hinayāna is the form currently prevailing in Ceylon, Burma, and Thailand. Its canonical literature is written in Pāli, an ancient vernacular language of the mid-Gangetic region of India. Its doctrines stress monasticism and, while recognizing the future coming of Maitreya, do not recognize the other great Bodhisattvas or the ideal of salvation in Paradises. Hinayāna, more correctly called *Sthaviravāda* ("the doctrine of the elders"), claims to be the orthodox form of the faith, closest to the original doctrines of Sākyamuni.

**SHŌ-KANNON** (Arya Avalokiteśvara)—One of the variant forms of Kannon; similar to the Kanzeon Bosatsu (*q.v.*). Images of this Arya ("saintly") type stress the physical charm and beauty of the deity. See Figures 48 and 49.

**SHUHŌ-Ō BOSATSU**—"Many-Jeweled King"; the name of one of the twenty-five Bodhisattvas who accompany the Buddha Amitabha in the Raigō (*q.v.*). See Figure 56.

**SHŪKONGŌ-JIN** (Vajrapāni)—"Thunderbolt Bearer"; in Indian Buddhist legends, originally a Yaksha, an animistic deity who accompanied Sākyamuni as a guardian armed with the thunderbolt. He is occasionally depicted as a single, isolated guardian figure in Japanese temples. See Figure 67.

**SHUMIDAN**—A name for the platform upon which the main statues are placed in a Buddhist image hall such as a *kondō*. The name *shumi* is derived from the Sanskrit *śūneru*, which, in Indian and Buddhist cosmology, is the great mountain that serves as the navel of the world.

**SRĪ-LAKSHMI**—*See* *Kichijō-ten*.

**STŪPA**—The Sanskrit name for the Buddhist pagoda; originating in India as a solid hemispherical mound with a sacred relic placed at the summit. The *stūpa* form gradually became increasingly more vertical until the tower-like form which prevails in East Asia developed.

**SŪBODAI** (Subhūti)—One of the historical Ten Disciples of the Buddha. See Figure 84.

**SUKHĀVATI VYŪHA**—"Appearance of the Land of Bliss"; title of several sutras describing the Paradise of Amitabha and the means of attaining it. See *Amida*, *Jōdo*.

**SUMERU**—*See* *Shumidan*.

**SUMI**—Ink used in Sino-Japanese painting; ordinarily made in the form of pressed, dried black pigment (burnt ivory, lamp-black, etc.) which is ground by the artist on a small palette (*see Figure 177*) and mixed with water to the desired degree of blackness.

**SUMI-E**—Painting done predominantly in monochrome ink.

**SŪRYAPRABHA**—*See* *Nikkō*.

**SUTRA**—*See* *Kyō*.

**TAHŌ-TŌ**—"Many-jeweled pagoda"; a type of pagoda having a cylindrical or domical first story in emulation of Indian *stūpas*, and then capped by a conventional peaked roof. Seen commonly in Esoteric temples in Japan, the type originated in Chinese Buddhist art in illustration of an episode of the *Lotus Sutra* in which the Buddha Prabhūtaratna (Tahō Nyorai), who once lived in the remote past, appeared in such a *stūpa* to hear Sākyamuni preach, revealing thus that *nirvāna* did not necessarily mean physical annihilation. Esoteric Buddhist traditions also hold that the Indian patriarch Nāgārjuna received the basic Tantric sutras from a legendary Iron Pagoda in South India, where they had been sealed off for centuries.

**TAISHAKU-TEN** (Indra or Śakra)—The Vedic Indian deity with many functions: lord of rainfall, archetype of earthly rulers, king of the heavenly hosts. He, together with Brahma (Bonten, *q.v.*) were shown in early Buddhist art

as devotees of the Buddha, as though to demonstrate the superiority of Buddhism over orthodox Indian creeds. See Figure 68.

**TAIZŌKAI** ([Mahākarunā] garbhadhātu)—"The ingredient of the womb, or matrix"; in Esoteric Buddhist speculation, one of the ingredients out of which the entire creation was formed, the other being the Kongōkai (*q.v.*). The *Taizōkai* is roughly equivalent to the Platonic *noūmenon*, or to innate existence, the first cause, the original step by which the divine ground of existence becomes matter. See also *Mandala*.

**TAKAMIKURA**—The throne of the emperor in the *shishin-den* of the Kyoto Imperial Palace (Figure 116). See also *Michōdai*.

**TANTRISM**—*See* *Mikkyō*.

**TATCHŪ**—Small, semi-independent group of dwelling and meditation halls within the walls of a large Zen monastery.

**TATHĀGATA**—*See* *Nyorai*.

**TENDAI**—One of the two major sects of Esoteric Buddhism in Japan, the other being *Shingon* (*q.v.*). Tendai, however, originated in China long before the rise of Esoterism, and was an effort to systematize and harmonize all *Mahāyāna* teachings. When strong waves of Tantric Buddhism from India reached China in the T'ang period, they too were absorbed into the Tendai creed. Saichō (Dengyō Daishi, A.D. 766-822) established the sect in Japan, with headquarters atop Hiei-zan near Kyoto (Figures 108, 114), and Esoteric elements predominate in the atmosphere of Japanese Tendai temples, which have nonetheless been havens for *Jōdo* and Zen Buddhist practices as well.

**TENJIKU** or **TENCHIKU**—The Japanese name for India; the name of the style of large-scale temple architecture of the Kamakura period, the most celebrated extant example of which is the Nandai-mon of Tōdai-ji, Nara.

**TENJUKOKU**—"Land of celestial immortality"; the subject of a pair of embroidered curtains made in memorial to the deceased Shōtoku Taishi by his consort and attendants (Figure 44). Although preserved only in fragments, this Paradise differs from traditional Buddhist ones in that it apparently included elements from Sino-Japanese folklore and cosmology.

**TENTŌKI**—A demon lamp bearer. See *Ryūtōki*.

**TŌ-IN**—The east precinct of a temple compound; as at Hōryū-ji, where the *tō-in* is primarily a group of buildings centered on the Yumedono, but includes the Chūgū-ji as well.

**TORII**—A gate erected exclusively before a Shinto sanctuary. See Figures 144 and 160.

**TSUNE-NO-GOTEN**—"Ordinary Palace"; the residential quarters of the Kyoto Imperial Palace, set apart from the more ceremonial chambers of the *Seiryō-den* and *Shishin-den*.

**TWELVE DIVINE GENERALS**—*See* *Jūni Shinshō*.

**VAIROCANA**—*See* *Birushana*.

**VAISRAVANA**—*See* *Bishamonten*.

**VAJRA**—*See* *Kongō-sho*.

**VAJRADHĀRA**—*See* *Ni-ō*.

**VAJRAPĀNI**—*See* *Shūkongō-shin*.

**VĀSURANDHU**—*See* *Scishin*.

**VIMALAKĪRTI**—*See* *Yuima*.

**VIRŪDHAKA**—*See* *Zōchō-ten*.

**VIRUPAKSA**—*See* *Kōmoku-ten*.

**WAGYŌ**—A mirror decorated in the Japanese style; a term used from the mid-Heian period onward in reflection of the growing self-consciousness of the Japanese in their decoration of luxury objects in a style different from that of the Chinese.

**WAKA**—Also called *tanka*: a poetic form of thirty-one syllables in five lines, fashionable in court circles.

**YAKUSHI NYORAI** (Bhaishajyaguru)—The Buddha who heals all ailments, including those of ignorance. Yakushi became one of the most popular deities in early Japanese Buddhism at a time when immediate and practical benefits were often expected from the faith. See Figures 24, 50, 92 and 95. See also *Nikkō*, *Gakkō*, *Jūni Shinshō*.

**YAMA**—*See* *Emma*.

**YAMATO**—A name which the Japanese, since ancient times, have often given to their nation. It is also the name of the fertile region in the southeastern part of the great Kinki Plain. This encompasses the Asuka district, where the tombs of the earliest emperors, the first Buddhist temples, and the first imperial palaces were located; it also includes the Nara area.

**YAMATO-B**—Painting in the native Japanese style. A term

which arose in the mid-Heian period when the development of a uniquely Japanese type of composition, coloring, and subject matter prompted the need of a term to distinguish this from the Chinese-styles of painting which had hitherto prevailed. See also *hanga* and *kara-e*.

**TAMATO-MAI**—An ancient ritual folk dance preserved at the Kasuga Shrine, Nara. See Figure 89.

**YŪGEN**—A term long used in Japanese esthetics but given particular emphasis in the rise of the cultural influence of Zen Buddhism. It denoted the highest, most desirable quality in literature, music, drama, as well as architecture and the visual arts. Difficult to define succinctly, *yūgen* is a quality like that of mystery, remoteness, evocation, or somberness. To possess this quality, a work of art should suggest more than it states, should heighten one's awareness of the profound mystery and grandeur which lies beyond the senses, should be expressed in terms of utmost simplicity and economy.

**YŪMA (Vimalakirti)**—A semi-legendary Indian layman who is the central figure of a Mahāyāna sutra written perhaps in the first century A.D., the *Vimalakirti-nirdesa*. This text states that sanctity is present in the life of a layman as well as in that of a monk—perhaps even more so. It thus became extremely influential in the development of lay Buddhism in China and Japan and was said to have played a marked role in the thinking of Shōtoku Taishi, to whom an ancient commentary on this sutra is attributed. See Figure 38.

**YUMEDONO**—“Hall of Visions”; an octagonal building constructed at Hōryū-ji at the site of a former palace of Shōtoku Taishi, who was said to have had a religious vision there. See Figure 42.

**ZŌCHŌ-TAN (Virūḍhaka)**—One of the Shitennō (q.v.); the Regent of the Southern Quadrant. See Figures 28 and 72.

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# Chronology of Japanese Art— until 1568

The history of Japanese culture and art is usually divided into eras and periods in much the same manner as is European history. Japanese scholars use terms equivalent to "Renaissance" or "Enlightenment" or "Rococo period" with a variety of shades of meaning, in order to clarify cultural questions which are subtle and complex. The precise dates inevitably attached to these period names should not mislead the reader into thinking that the development of the arts actually fell into orderly compartments of time. Outlined below are the terms used in this book, together with a few of the major landmark dates in the evolution of Japanese art.

**JÖMON PERIOD** (until ca. 250 B.C.) The Japanese neolithic culture, begun ca. 4500 B.C. if not before, with livelihood based on hunting and food gathering and rudimentary village units. Most characteristic relics are Jömon pottery with highly expressive, convoluted shapes, and small clay figurines (*dogū*). Very little foreign influence apparent.

**YAYOI PERIOD** (ca. 250 B.C.–A.D. 250) Importation of metal crafts (both bronze and iron) from the Asian continent; development of agriculture, stable communities, and regional political units. Characteristic relics are ritual weapons and bell-shaped objects (*dōtaku*) made of bronze, jewelry of semi-precious stone, and rather fine pottery (some of it made on a wheel). Marked continental influences in the arts.

**KOFUN PERIOD** (ca. A.D. 250–552) The proto-historic period, marked by growth of national consciousness and the power of a supreme imperial ruler. Chief remains are the *kofun* (ancient tombs) concentrated in the Kinki area (Osaka-Nara-Kashiwa-Sakai), the *haniwa* clay figurines ceremonially placed around such grave mounds, bronze mirrors and tomb furnishings, and (in the Kyūshū tombs) wall paintings.

**ASUKA PERIOD** (552–646) The rise of Buddhist art and institutions in the Asuka district, patterned on Korean and Chinese examples and given the support of the imperial family.

558 Presentation of relics of the Buddha to the Japanese court by the King of Paekche, who also dispatched monks, temple architects, tile-makers, bronze casters, and a painter. Erection by Soga-no-Umako of the Hokkō-ji at Asuka-magami-no-hara, the first full-fledged monastic compound in Japan.

592 Shōtoku Taishi's building of the Shitennō-ji at Arahaka in Naniwa (now part of Osaka city).

603 Hata Kawakatsu's construction of the Hachiokadera (now Kōryū-ji in Kyoto).

606 Bronze statue of Sakyamuni, made by Tori Busshi, installed in the *kondō* of the Moto-Gangō-ji (originally part of Hokkō-ji; now called the Asuka-dera).

607 Date of the building of Hōryū-ji, according to the halo inscription of the statue of Yakushi in the *kondō* of the temple.

623 Completion by Tori Busshi of the Shaka Trinity (now in the *kondō* of Hōryū-ji) in memory of Shōtoku Taishi (died 622).

645 Downfall of the Soga family; beginning of the Taika Reformation.

**EARLY NARA (OR HAKUHÖ) PERIOD** (646–710) Increased centralization of political power; continued contacts with China and Korea; maturing of Japanese Buddhist arts.

650 Approximate date of the four guardian figures, *kondō* of Hōryū-ji.

657 Building of Yamashina-dera near Kyoto by Nak-

tomi-no-Kamatari, founder of the fortunes of the Fujiwara family.

670 Recorded date of the burning of Hōryū-ji.

680 Pledging of the construction of Yakushi-ji in the Asuka district by the Emperor Temmu.

698 Dedication of the Yakushi Trinity as the *honzon* of Yakushi-ji.

**NARA (OR TEMPYÖ) PERIOD** (710–794) Establishment of Japan's first permanent seat of government at Nara; profound influence of the Buddhist Church over the Imperial court; lavish state patronage of Buddhist architecture and sculpture.

710 Imperial court relocated at the Heijō-kyū ("Palace of the Fortress of Peace"), Nara. Family temple of the Fujiwaras moved to Nara and renamed Kōfuku-ji.

711 Date of clay statues at the base of the five-story pagoda, Hōryū-ji, as well as of the two clay guardian figures in the Central Gate.

717 Approximate date of the moving of Yakushi-ji to Nara.

739 Erection of *zō-in* ("east precinct"), including the Yumedono, at Hōryū-ji by the monk Gyōshin.

741 Establishment of system of official state monasteries (Kokubun-ji) and nunneries in provincial capitals.

743 Emperor Shōmu's pledge to erect a giant image of Birushana (Vairocana) Buddha, to be built in Omi district. Project later moved to Nara.

747 Casting of the Daibutsu at Tōdai-ji begun; Empress Kōmyō builds the Shin-Yakushi-ji in Nara for benefit of the health of Emperor Shōmu. Giant image of the Fukūkensaku Kannon (Amoghapāśa) at Tōdai-ji of approximately this date.

752 Great consecration ceremony of the Daibutsu, Tōdai-ji.

756 Death of the Emperor Shōmu and the presentation by the Empress Kōmyō of his prized possessions to the Daibutsu (origin of the Shōsō-in collection).

759 Building of Tōshōdai-ji near Nara for the Chinese monk Chien-chen (Ganjin).

782 Five-story pagoda at Murō-ji begun about this time.

784 Nagaoka Palace begun in Yamashiro Province (near modern Kyoto).

**EARLY HEIAN PERIOD** (794–898) Establishment of the Heian capital; introduction of Esoteric Buddhism and its distinctive esthetic system.

794 Moving of the capital to the Heian-kyū, the modern Kyoto.

796 Construction of Tōji and Saiji at the south entry to the capital.

798 Founding of the Kiyomizu-dera in Kyoto.

805 Return of Saichō (Dengyō Daishi) from China.

806 Return of Kūkai (Kōbō Daishi) from China.

816 Construction of the Kongōbu-ji on Kōya-san by Kūkai.

823 Entrusting of Tōji to Kūkai, its conversion into a Shingon temple, its being given the new name of Kyōōgokoku-ji.

824 Moving of the Wake family temple to Jingō-ji on Mount Takao near Kyoto about this time.

839 Date of the cult statues in the lecture hall, Tōji.

848 Approximate date of the Five Daikokūzō statues, Jingō-ji.

873 Approximate date of the portrait of Dōzen Rishī, Yumedono, Hōryū-ji.

LATE HEIAN (OR FUJIWARA) PERIOD (898-1185) Closing of direct contacts with the Chinese mainland; increased awareness of native Japanese subject matter and esthetic attitudes in the arts.

898 Approximate date of three statues of Shinto deities in the Hachiman Shrine, Yakushi-ji, Nara.

907 Approximate date of the Yakushi-dō at the Upper Daigo-ji, Kyoto, and of the statue of Yakushi.

952 Building of the five-story pagoda, Daigo-ji, and the painting of the Ryōkai Mandala on the interior wall panels.

985 Writing of the *Öjöyo-shū* by Eshin Sōzū.

1003 Approximate date of the literary activities of such talented women as Murasaki Shikibu (author of *The Tales of Genji*), Sei Shōnagon (*Pillow Book*), and Akazome Emon (traditionally the author of the *Eiga Monogatari*).

1022 Dedication by Fujiwara-no-Michinaga of the Hōjō-ji *hondō* and Godai-dō.

1031 Gilt bronze sutra box buried at the Nyōhō-dō at Enryaku-ji, a center for the ritual copying of the *Lotus Sutra*.

1051 Building of Hokkai-ji by Hino Sukenari.

1053 Carving of the statue of Amitābha by Jōchō for the Phoenix Hall of the Byōdō-in under the patronage of Fujiwara-no-Yorimichi.

1086 Beginning of the rule of the *insei* ("Cloistered Emperors") with the retirement of the Emperor Shirakawa.

1108 Beginning of Chūson-ji at Hiraizumi by Fujiwara-no-Kiyohira.

1126 Building of the Konjiki-dō at Chūson-ji.

1164 Donation of ornamented sutras by the Taira family (Heike) to the Itsukushima Shrine.

1180 Burning of Tōdai-ji and Kōfuku-ji by Taira-no-Shigehira.

1183 Recasting of the Daibutsu of Tōdai-ji begun by the monk Chōgen and the Chinese craftsmen Ch'en Ho-ch'ing and his brother.

KAMAKURA PERIOD (1185-1333) Establishment of the headquarters of the military government at Kamakura under rule of Minamoto clan and then under the Hōjō family; reconstruction of damaged Nara temples; rise of Zen Buddhism to status of semi-official state religion; strong waves of artistic influence from Sung China.

1189 Fall of Fujiwara of Hiraizumi to Minamoto-no-Yoritomo; reconstruction work at Kōfuku-ji; sculpture by Kōkei.

1191 Return of the monk Eisai from Sung China (his second trip) and his founding of the Rinzai school of Zen Buddhism in Japan.

1195 Dedication ceremony for restoration work at Tōdai-ji with Minamoto-no-Yoritomo in attendance.

1203 Supervision by master sculptors Unkei and Kaikei of the carving of two giant guardian figures at the Nandaimon, Tōdai-ji.

1236 Founding of Tōfuku-ji in Kyoto by the Chancellor Fujiwara-no-Michiie; appointment of Benen (Shōitsu Kokushi) as the first Zen abbot there.

1249 Building of Kenchō-ji in Kamakura.

1252 Approximate date of casting of bronze Daibutsu in Kamakura.

1266 Making of the thousand images of Kannon in the Sanjūsangen-dō, Kyoto; the date of the Benzai-ten image in the Tsurugaoka Hachiman Shrine, Kamakura.

1274 Invasion of Kyūshū by the Mongols.

1281 Second Mongol attack in Kyūshū.

1282 Building of Engaku-ji in Kamakura; death of Nichiren.

1302 Conversion of imperial villa of Retired Emperor Kameyama into Nanzen-ji, Kyoto.

1327 Musō Soseki's buildings at Zuisen-ji, Kamakura.

1330 Portrait of Daitō Kokushi at Myōshin-ji, Kyoto.

1331 Forcing of the Emperor Godaigo to leave the capital.

1333 End of the authority of the Hōjō family; Ashikaga Takauji's support for the claims of the Northern Court.

MUROMACHI (OR ASHIKAGA) PERIOD (1337-1573) Moving of headquarters of military government to Kyoto under control of Ashikaga family; rise of arts cultivated by Zen sect to dominant position in Japanese taste, especially ink landscape painting and tea ceremony; growth of unified esthetic system for painting, *shoin*-style architecture, ceramics, and other crafts; trade and cultural contacts with China and Korea.

1338 Assumption of rank of *Taishōgū* by Ashikaga Takauji.

1339 Conversion of Saibō-ji, Kyoto, into Zen temple.

1340 Founding of Tenryū-ji in Kyoto; sending of Tenryū-ji ship for trade with China.

1342 Formal designation of the Gozan (five chief Zen temples of Kyoto) by military government; beginning of Myōshin-ji in Kyoto by the Emperor Hanazono.

1351 Death of Musō Soseki.

1374 Recognition of Seami's achievements in the Nō drama by the Shogun Ashikaga Yoshimitsu.

1378 Establishment of new residence of the military government at the Hana-no-Gosho in Muromachi district, Kyoto.

1382 Zen temple of Shōkoku-ji's establishment by Yoshi-mitsu.

1386 Painting of the Five Hundred Arhats by Minchō on fifty hanging scrolls, the majority of which remain in Tōfuku-ji.

1392 Return of the Emperor Gokameyama to Kyoto; presentation of Imperial Regalia to the Emperor Gokomatsu; end of the division of the throne into North and South dynasties.

1397 Building of the Kitayama-dono (including the Golden Pavilion) by Yoshimitsu.

1423 Entry of the fourth shogun, Yoshimochi, into Zen monastic orders at the Tōji-in; return of the monk-painter Shūbun from Korea.

1426 Building of the five-story pagoda at Kōfuku-ji.

1427 Painting of the Thirty Patriarchs of the Zen sect by Minchō at Tōfuku-ji.

1443 Orders to Nōami to assist in the judgment of the Shōgun's Chinese paintings.

1450 Building of Ryōan-ji by Hosokawa Katsumoto.

1467 Outbreak of the Ônin Rebellion; Sesshū's voyage to Ming China; entry of Kanō Masanobu into service of the Shogun.

1477 End of the Ônin Rebellion.

1486 Ashikaga Yoshimasa's building of the Tōgu-dō at the Higashiyama-dono.

1490 Building of the Silver Pavilion at the Higashiyama-dono.

1495 Date of the Haboku landscape of Sesshū, Tokyo National Museum.

1513 Building of the *hondō* of Daisen-in in Daitoku-ji, Kyoto.

1530 Death of Kanō Masanobu.

1543 Arrival of Portuguese at Tanegashima, bringing the science of firearms.

1559 Death of Kanō Motonobu.

1568 Entry of the warrior Oda Nobunaga into capital; his gaining the rank of shogun.

MOMOYAMA PERIOD (1586-1615)

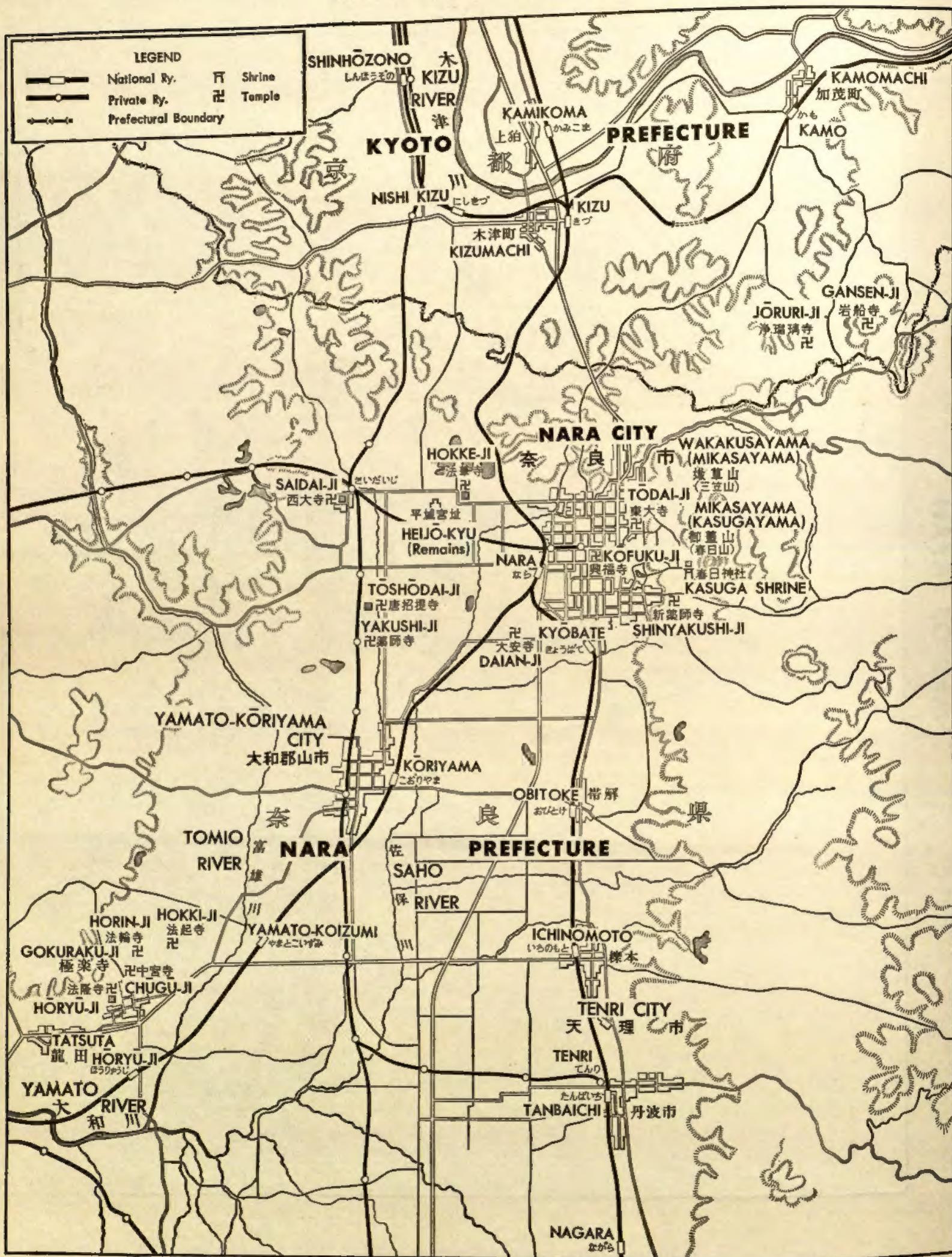
EDO PERIOD (1615-1867)

MEIJI PERIOD (1868-1912)

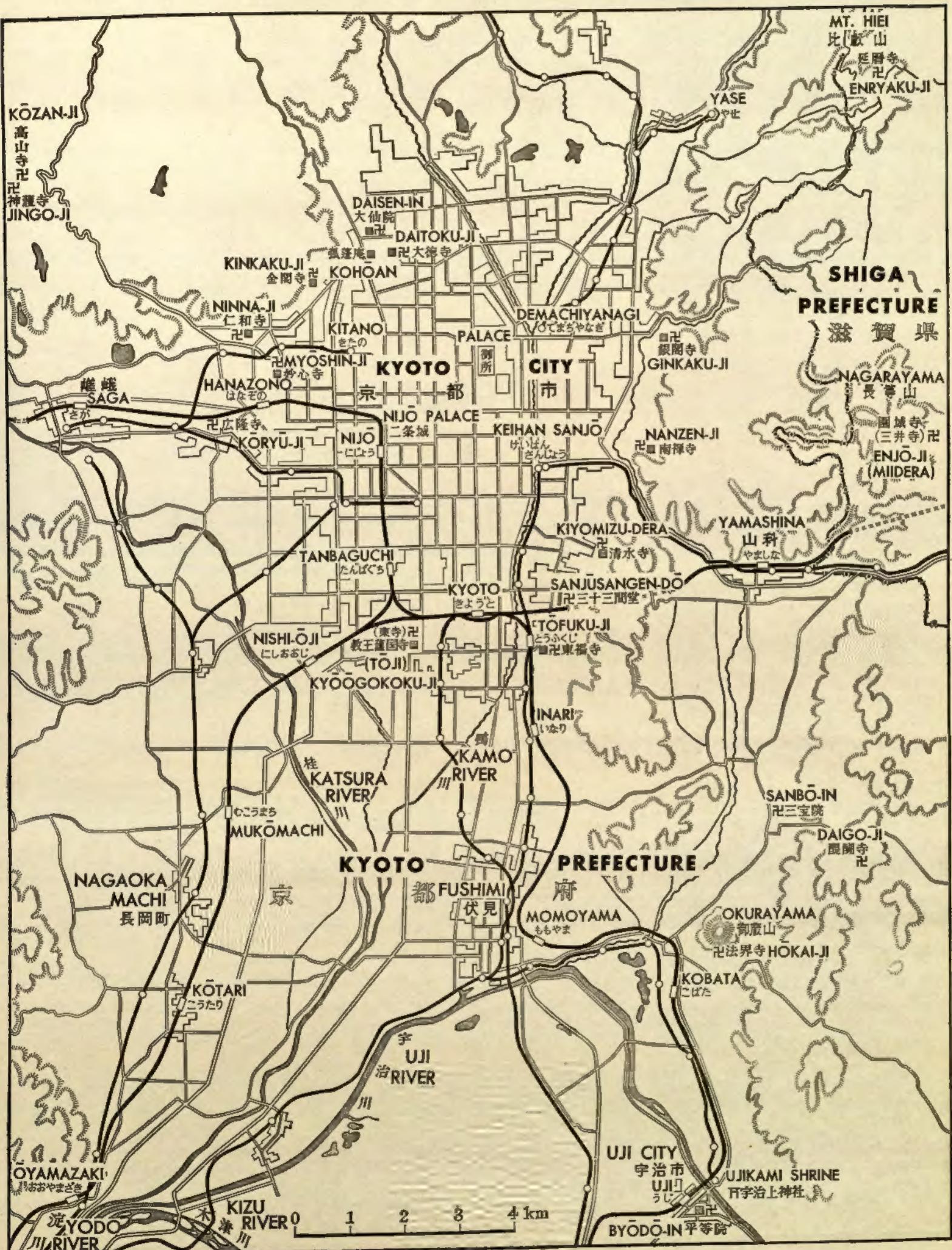
## MAP OF JAPAN



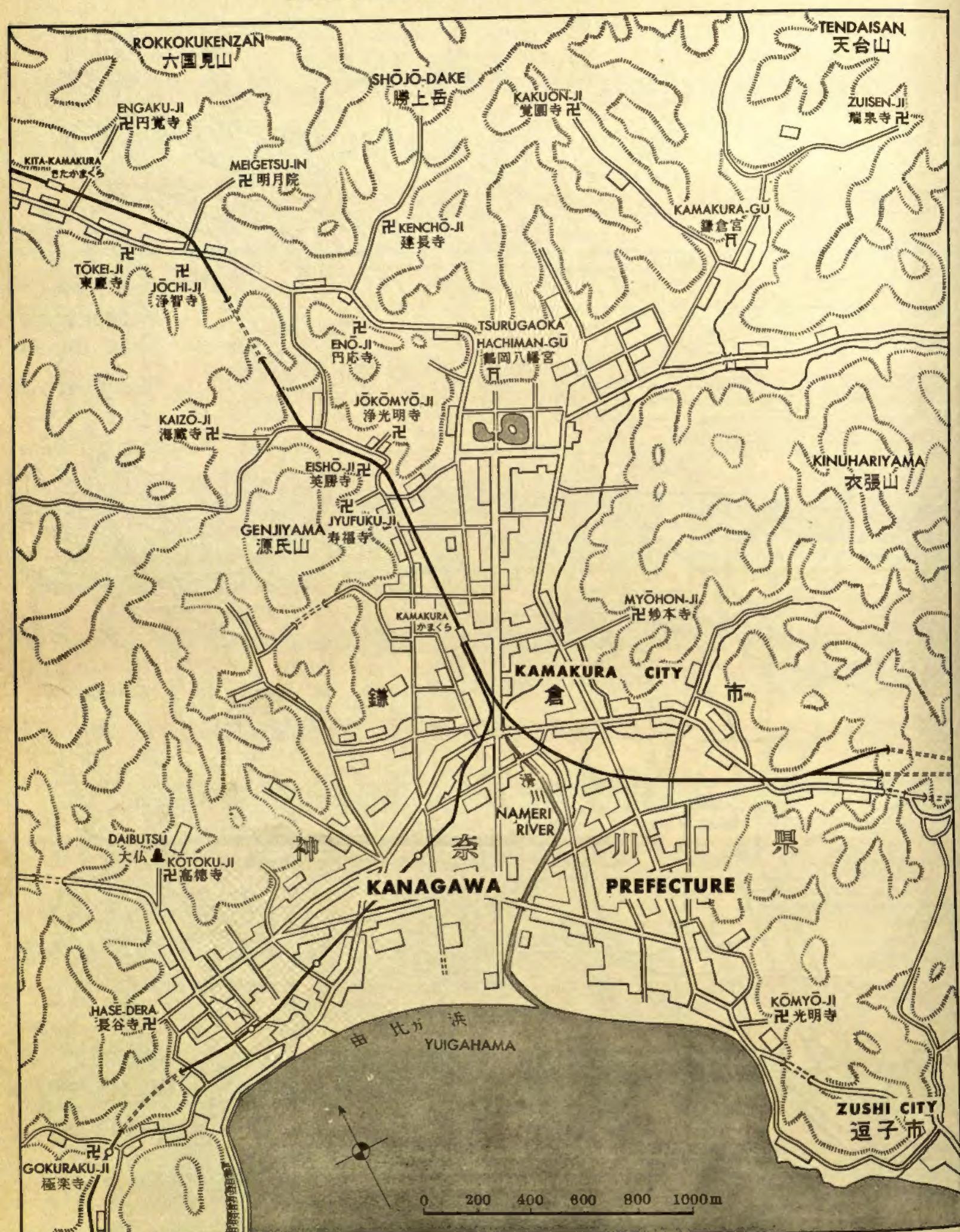
# NARA AND VICINITY



# KYOTO AND VICINITY



# KAMAKURA AND VICINITY



Volume I of *The Arts of Japan* was awarded the first Society for International Cultural Relations Prize for excellence of format, content and design, and for its role as a primary contribution to the furtherance of understanding between East and West.

Volume II continues the author's unique examination of the environmental factors that have molded the esthetic forms of Japan. Starting with the explosion of creative activity in the late sixteenth century, the second volume explores and reveals the remarkable variety and vitality of the artistic movements that flourished in Japan in the last three centuries.

NOMA SEIROKU, author of the Japanese edition on which this book is based, established himself as a leading Japanese art historian, critic, and writer. He received a degree in art history at the University of Tokyo in 1930, and later served as curator at both the Imperial Art Museum and the Tokyo National Museum. Retiring in 1964 from his position as chief curator at the latter museum, he lectured at the Gakushuin University and the Japan Art University for Women. Mr. Noma was noted for his broad perspective as an art critic, and is the widely read author of many publications, including, among others: *The Esthetics of Japanese Sculpture*; *Esthetics of Haniwa*; *History of Japanese Masks*; *Japanese Paintings*; and *Ancient Japanese Gilt Bronze Buddhas*.

JOHN ROSENFIELD was born in Dallas, Texas. He attended the universities of Texas, California (at Berkeley), Iowa, and then Harvard, where he received his Ph.D. He served with the United States Army in the China-Burma-India theater in World War II and later in Korea and Japan. Mr. Rosenfield recently completed a two-year period of study and research in Kyoto, Japan. He is a specialist in the history of Japanese and Buddhist arts and is author of *The Dynastic Arts of the Kushans*. At present he is a research associate in the Department of Fine Arts, Harvard University.

# 日本美術

